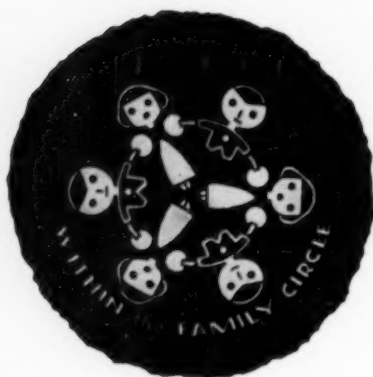




# SCHOOL ARTS

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**HOME AND TOWN**  
APRIL 1951



**Prizes Totalling \$1,275** are being offered by the American Automobile Association, for the best poster submitted, illustrating the 10 Safe-Walking Rules. This is the 7th Annual AAA Traffic Safety Poster Contest, and has been approved by the National Association of Secondary School Principals of the N.E.A. As in past years, ten of the best posters submitted will be reproduced and distributed to elementary school teachers for their classroom use in connection with safety lessons.

Here is an opportunity for your students to apply their art training by submitting posters of original design—they may win prizes and help the safety campaign too. Last year over 4000 entries were submitted. A folder, giving complete details about the contest is available to teachers. For your copy, write to Mr. W. L. Robinson, American Automobile Association, Pennsylvania Ave. at 17th Street, Washington 6, D. C., and ask for 1951 National Poster Contest folder.

**See All the World—Here in America** is the intriguing title of an educational kit offered to you without charge by the Greyhound Lines. This wall display is made up of nine full color photos (8½ by 8 inches) each showing with life-like fidelity of color a scenic spot in the United States. A small circular insert in the corner of each shows a comparable scene in another country—thus motivating the title. For example, you see a striking panoramic view of Niagara Falls in full color and the insert shows Victoria Falls, British South Africa. A brief note on each page gives pertinent facts about the pictures that will be of interest to students and teachers alike.

The other scenic wonders included in this display are: The Parthenon, Nashville, Tennessee (a full-size replica of the original in Athens), Glacier National Park, The Soo Locks, The Redwood Trees, Pennsylvania Turnpike, Garden of the Gods, Miami Beach, and Montezuma Castle. Made especially for classroom use, you will find this display fits easily into just about any bulletin board or wall space available.

Also included in the kit is a lesson topics folder of 20 pages giving more illustrations of Wonders of Nature—Matched in America, in black and white and supplemented with concise, and interesting text material dealing with the many scenic spots "visited."

If you would like a copy of this most worth-while educational kit **SEE ALL THE WORLD—HERE IN AMERICA**, simply write Family Circle Editor, SCHOOL ARTS Magazine, 114 Printers Building, Worcester 8, Mass. Only one to a classroom, please.

## THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

**Pan American Day, April 14**—The Day of the Americas, is observed annually on this day. Its purpose is to bring to mind the spirit of peace and justice, independence, unity and cooperation that joins the republics of the Western Hemisphere in one great continental community, and to stress their political, economic, and cultural ties.

April 14 was selected as Pan American Day because it was on that date in 1890 that representatives of the American Republics, meeting at Washington in the First International Conference of American States, passed the resolution creating the International Union of the American Republics. This Union is known today as the Organization of American States.

This occasion is an excellent opportunity for your art classes to make posters, costumes, maps and in other ways put into practice many of the art principles they have learned. The Pan American Union has free material available to schools, clubs, and other interest groups that will be of help in planning Pan American Day programs. For a complete list of the material or help in a program you already have underway, simply write to Pan American Union, Section of Special Events, Washington, 6, D. C.

**A New Program of Training Art Teachers** has recently been started by Rhode Island School of Design. It emphasizes the importance of professional competence, giving the student the ability to work successfully and talk authoritatively in his chosen field. Strong preparation in some single field such as ceramics, painting, architecture, textile design or other art subjects, gives a foundation for professional success in one of the arts. The new teacher education program leads to the Bachelor of Science degree in five years.

In the organization of this program Dr. Edwin Ziegfeld of Columbia University served as consultant. The new head of the department is Mrs. Lillian Field von Storch who is, also, the consultant on art education for the state of Rhode Island.

**Scholarships for Degree Students** in art, engineering, and home economics have been established by Pratt Institute for students who will matriculate in September 1951.

Some of the scholarships, covering full tuition for four years, are valued at about \$1600 each. Others cover half the cost of tuition for the first year. A special examination for scholarship candidates will be conducted at the Institute, but academic record, high school recommendations, and personal qualifications are also considered in awarding them. Requests for applications should be directed to the Registrar of Pratt Institute at Brooklyn 5.

*There is nothing more permanent  
than a temporary tax.*



This column brings to you a cross section of current publications of interest to art and craft teachers.

**Design Fundamentals** by C. J. Feldsted. Pitman Publishing Corp., New York City. 164 pages. Size, 8½ by 11 inches. Price, \$5.00.

Note: To give you a brief, concise description of the general contents and purpose of this book, we quote from the author's preface: "The purpose of this book is to lead by very simple steps to an understanding of visual design, whether it be pattern design, advertising design, or pictorial design. If you have an understanding, it is not difficult to apply these principles to specialized fields. Since the principles of design are concrete usable tools, it is proposed that you learn by doing. Therefore the book is set forth in a logical order from the simple to the complex, with illustrations for every step."

This book is so skillfully organized that it is well suited to either classroom or individual use. It is divided into four main sections. First, the reader is introduced to the fundamentals of design by means of basic drawings and concise text material. In addition, a series of well planned lessons give help and guidance to the teacher and student in mastering the principles of design. The other three sections deal with specialized fields of design, and explain the outstanding features of each. The author treats these sections with the same care and thoroughness as part one. The main subjects covered are, Pattern Design, Advertising Design, and Pictorial Design.

We are confident you will find this book of great help in teaching the fundamentals as well as specialized aspects of design. Order your copy from Creative Hands Bookshop, 114 Printers Building, Worcester 8, Massachusetts.

**Handbook of Early American Decoration** by Edith Cramer. Charles T. Branford Company, Boston, Mass. 90 pages. Size, 8 by 10¾ inches. Price, \$3.00.

This book will appeal to those interested in reproducing early American designs on chairs, chests, trays, clocks and a variety of other household articles. There are basic instructions covering all steps in stenciling and painting, and a section on gold leaf painting technique, plus a chapter describing methods of glass and mirror painting.

The emphasis is on free hand drawing, but full scale, authentic designs are illustrated for the convenience of those who wish exact copies of the originals. You will also find hints on paint mixing and many other practical suggestions for home decorating in the "Do's and Don'ts" section. Send your order to Creative Hands Bookshop, 114 Printers Building, Worcester 8, Massachusetts.

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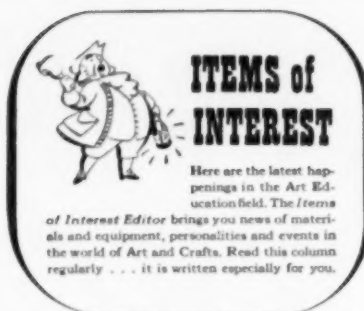


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2-a



**ITEMS of INTEREST**

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly... it is written especially for you.

**B. F. Drakenfeld** has just announced a development of two new white art clay bodies designed especially for the cone 06 widely used in studio pottery. These clays are non-crazing with most cone 06 glazes.

The white art casting clay No. 68203 is a dry body—slips are made by simply adding one quart of water to every five pounds of clay. It is available in 25-pound bags. The white art plastic clay No. 68204 is supplied in moist form and is ready for use in modeling or for throwing on a wheel. It is shipped in 25-pound cartons each carton containing two separate polyethylene bags holding 12½ pounds of clay. These special bags keep the clay in perfect working condition. Drakenfeld recommends their new transparent clay No. 68201 for use with both of these clay bodies.

In addition, Drakenfeld has just added liquid overglaze and liquid underglaze color boxes to its long line of ceramic supplies. Each box contains fifteen printing colors prepared to meet rigid school and professional standards. Two multi-purpose brushes are included in each. For a list of the complete line of ceramic materials and equipment available to you through this progressive and long established firm, write to B. F. Drakenfeld & Company, 45-47 Park Place, New York 7, New York.



The Delta Brush Corporation has been appointed the exclusive United States distributor for world famous AB Wilh. Becker artists' materials. The first Beckers of Sweden products to be presented to the American art world are easels and sketch boxes.

The easels, scientifically designed for both oil and watercolor work, are available in hand-rubbed weather-proofed beech, oak or clear pine. They are extremely lightweight (3 lbs.) with brass fittings. Handmade in Sweden, Beckers easels are for artists who want a fine working tool. They may be adjusted to any height (see photo). The sketch

(Continued on page 4-a)



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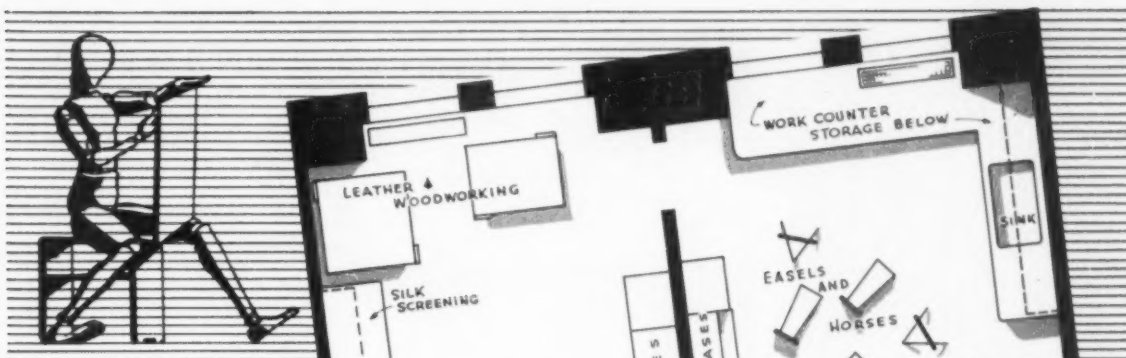
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School Arts, April 1951



## PARADISE FOR THE ART-CRAFTS TEACHER

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The Sheldon Catalog covering Art-Studio Workshop Furniture contains many helpful ideas on layout, arrangement and equipment. Your school office should have a copy for your reference—if not on file, write.

### The Artist

Gordon Brusstor of San Francisco. Mr. Brusstor's illustrations appear in leading magazines.

### The Illustration

From "Westways," a scene of an old California ball in Monterey. The artist's pen captures the charm and vitality of the dance where "Costumes were borrowed, most were improvised. They ranged from plain robes to satins, from patent leather to square-toed brogans."

### The Medium

Higgins American India Ink, of course. The even, free flow of the ink, the controlled surface tension, help Gordon Brusstor achieve the natural cadence of the dancing figures.



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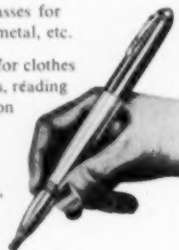
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(Continued from page 2-a)

boxes, cabinetcrafted in walnut-stained birchwood, have exquisitely hand-rubbed, weather-proofed finishes. The palette is of beautiful walnut veneer in a weatherproof finish. Beckers of Sweden sketch boxes are extremely lightweight, fully balanced. Each box is a sketching tool of unsurpassed quality.

For further information, write to the Delta Brush Manufacturing Corp., 119 Bleecker Street, New York 12, New York.



Here is a Striking Booklet that illustrates in brilliant colors and describes in easy-to-understand text the wide range of uses for Prang Dek-All. Equally useful for stimulating classroom projects, profitable hobbies, or a fascinating pastime, this 20-page booklet, size 9 by 6 inches gives you not only outstanding examples of finished work in a wide variety of articles, but also tells you how to use Dek-All to obtain the best results for each item. You will find examples of pottery, china, metal ware, plastic, and glass colorfully decorated with originality and good taste. And the booklet gives you hints on design ideas, selecting colors, and of course, complete directions on the use of Dek-All.

Perhaps there are some corners in your classroom or home that need a touch of color to pep them up. Discarded jars, bottles, and other containers, plus Dek-All colors and a bit of originality will transform them into intriguing and attractive centers of interest.

For your copy of DECORATE WITH DEK-ALL, send 25 cents to Items of Interest Editor, SCHOOL ARTS Magazine, 114 Printers Building, Worcester 8, Mass.

One of the Pioneers in industrial arts publishing, the Chas. A. Bennett Company of Peoria, Illinois offers you a complete new service. In co-operation with a group of specialists in visual education, this company has produced a series of filmstrips especially adapted to the needs of art teachers. For the art and craft classes, there are eight strips available covering such diversified subjects as ceramics, leatherwork and whittling, working with native craft materials, art appreciation and others. Each of these filmstrips is based on a successful textbook already in use. This combination of textbook and filmstrip adds interest and meaning to art and craft teaching.

Each filmstrip is, of course, complete with explanatory captions. For complete details regarding prices of single and multiple subjects, filmstrips, and information on distribution, write to Mr. Donald T. Baines, Chas. A. Bennett Company, Peoria 3, Illinois.

(Continued on page 10-a)

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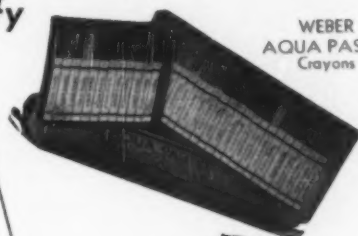
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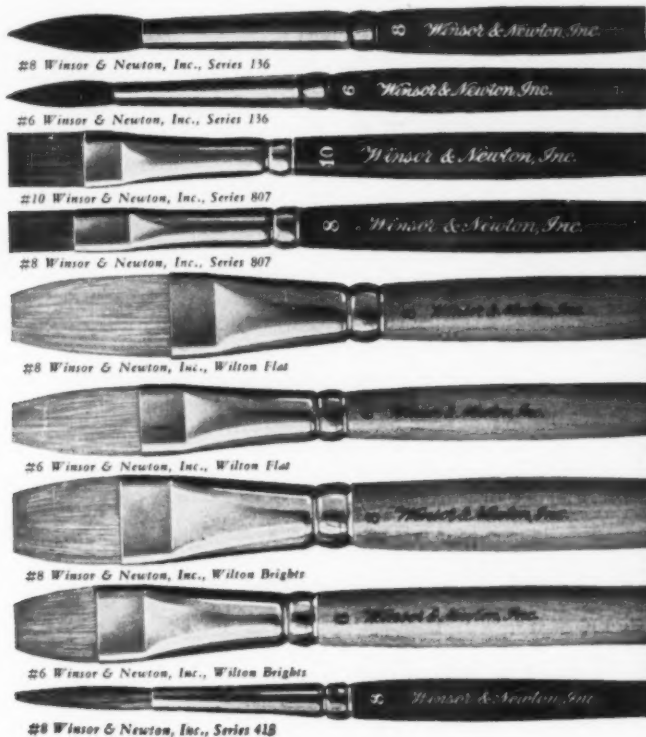
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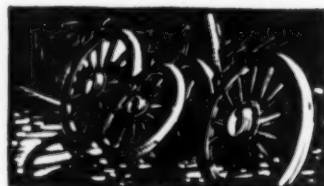


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THE ART EDUCATION MAGAZINE

## HOME AND TOWN

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OF  
AMERICA



The stalwart Portuguese seaman below, through whose veins flows the blood of Phoenicians, Normans, Spaniards, and Moors, pauses beside his high prow fishing boat. He wears a knitted stocking-type cap called a carapucha.

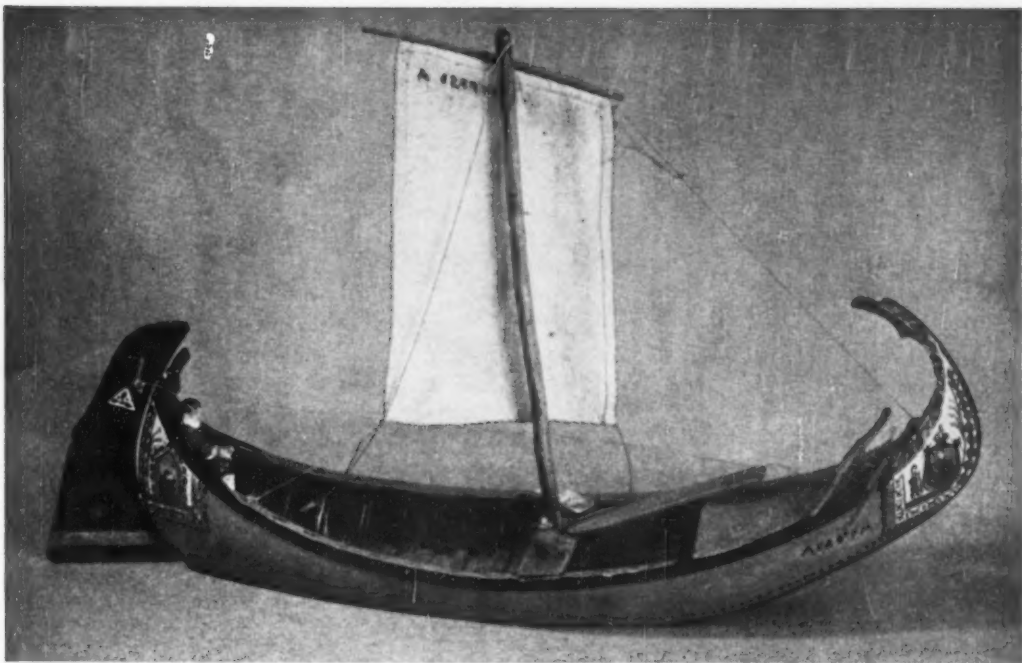


Fishing boats on the Caparica coast south of Lisbon have kept the form of the ancient Phoenician vessels. They usually have huge eyes painted on each side of the bow.

(Courtesy of Pan-American World Airways)



To market, to market, go the fish of Lisbon. A basket is this native woman's headgear as she strides the traditional hand-laid mosaic to and from the market place.



A native model of a typical fishing boat from the region of the important fishing town of Aveiro.

## THE HOME AND TOWN CRAFTS OF PORTUGAL

MARGARET CARRELL, Los Angeles, California

PORTUGAL, a country about the size of the state of Virginia, is twenty-five hours flying time from New York City. It has rightly been called "The Wharf of Europe," for to gather knowledge of the wealth and romance of this magnificent country, its people, commerce, arts, architecture, and crafts in the past and present, is to understand the influence many countries have had upon Portugal in the past. While the people of Portugal may appear to resemble their Spanish neighbors, the ages have brought the influence and civilization of the Greeks and Carthaginians to Portuguese soil. Celts and Romans conquered the country and left the imprint of their civilizations. Arabian culture followed, leaving its mark upon these Latinized lands. The Moors following came from the basin of the Mediterranean, and by the Eighth Century the Moors possessed all of Portugal.

The harbors of Lisbon, Nazaré, and Oporto, from which port wine takes its name, represent an age of discoveries; for Portuguese ships were the fastest and the most sea-worthy of Europe, and their present-day vessels—still of Phoenician design—are the last to carry on personal struggle with the Atlantic; for fishing is a major industry in Portugal. It was during the Fifteenth Century

that the Portuguese sailed from these harbors to many other lands and returned with great wealth which later influenced Portugal's civilization and culture.

Early in the Fifteenth Century the Portuguese sailed south to North Africa to attack the Moors and shortly after reached Madeira and the Azores. A very deep impression was created in Europe by the writings of the adventurous and fortunate traveler, Kubla Khan, who had been in China a century before and told people of precious silks, porcelains, perfumes, gold, silver, and spices which might become theirs if they could but reach foreign shores.

So from Portugal, Bartolomeo Diaz sailed around the Cape of Good Hope to North Africa in 1487. Vasco de Gama sailed from Lisbon and reached Calicut, India, in 1500. Cabral landed in Brazil on his proposed trip to India. Other Portuguese ships pushed on to Celan, Malaya, and China.

In 1542 a fleet of two vessels entered the harbor which was named San Miguel. This harbor is now San Diego, California. They not only took possession of the southern portion of the state of California, but the whole present state was discovered and named by the Portuguese, for



#### CERAMICS OF FACT

Center—The water jars of Extremadura province are little changed in design since the days of the Romans. The modern utility jars at either end are from the town of Sobreiro and are of brown clay decorated in yellow slip with clear glaze.

another expedition also sailed and landed in the Bay of San Francisco.

So it was that the Portuguese were able to return to their own country with their desired wealth and at the same time plant influence of their findings and civilization in our own country, the United States.

With gold from Guinea, silk from China, ebony and ivory from Africa, spices and sandalwood from India, Chinese porcelain, jade gems, material and jewels from India, and miniatures and brocades from Persia—the past and present civilization and culture, arts and crafts of Portugal are fashioned.

Portuguese royalty was so elated over the returns of these voyages that goldsmiths and silversmiths were ordered to make exquisite and elaborate pieces from these metals. One goldsmith was ordered to fashion a piece in solid gold, representing monks kneeling at prayer in a circle. This was shaped like a lamp base with an arc of gold above. On the arc is mounted a central cross with another to either side of the center. This took the craftsman three years to complete. Other jewelry has been fashioned to show elaborately a whole altar in miniature. This type of symbolism is frequently to be seen in tiles, architecture, and other crafts. Wood carving, much of it gilded, is another elaborate art which was practiced extensively in Portugal. Whole altars and architectural interiors may be seen which have been hand-carved. The carvers used, mainly, chestnut wood and are seldom equaled elsewhere in Europe.

In 1755 a terrible earthquake destroyed half the city of Lisbon. However, now busy with auto traffic, two main streets of early origin still remain. They are the "Gold and Silver Streets" which were the quarters of the goldsmiths and silversmiths. Today they are the center for city banks and jewelers.

Interiors of buildings are decorated with scenes of religious origin, and saints painted on tiles, may be seen

assembled on one enormous wall covered with mosaic.

In fact, the most characteristic expression of tradition in Portuguese art is that of its tiles. The tiles not only tell the story of the ages through their wonderful art form, but stand out as jewels in color panorama. House fronts glow with color. Gay pinks, yellows, china blue, almond green are contrasted by the red of the tile roofs. In no other country except Persia have decorative ceramics been used on a larger scale. Whole walls in tile are like painted tapestries.

Palaces were built and the first tiles were intended for the palaces of Lisbon and Beja. At the beginning of the Fifteenth Century after the first Portuguese conquests, glazed bricks were imported and a tile works was established in Portugal, operated by Moroccan craftsmen. The palace of Sintra is a unique museum in decorative ceramics.

During the Sixteenth Century Portugal thrived in wealth, but in later years the British and Dutch came to Portuguese shores to aid them in defense of unwanted invaders of the country. At the same time the Dutch and British took over much of the commerce of the country. Portugal, the country which had a wonderful start, was left to struggle in its own way. Many fine hotels are available to visitors touring the country; however, there are not sufficient numbers to accommodate a great influx of travelers at one time so tourists are not encouraged; for the country cannot afford to build in advance. The average worker in Portugal leads a humble existence and many earn from eighty cents to a dollar a day in wages.

The Dutch influence can be seen in Portuguese tiles. Beautiful panels have been executed illustrating men operating their ships and gondola-type boats in the harbor.

A ceramic factory built about 1757 adapted Italo-Flemish processes and, from the end of the Sixteenth Century onwards, the polychrome tiles with their shades of blue, yellow, and burgundy predominated, using

enormous surfaces for wall coverings. Scenes also included hunting scenes, games, and court life.

To satisfy increasing demands for quality, tiles were also imported from Holland where manufacture was already refined. These used almost exclusively cobalt blue and white. This activity occurred from the end of the Seventeenth Century to the first decade of the following one. They are entirely different from those known to Holland itself. Tile making continued until the French invasions. Following this period, tiles were made again through the Nineteenth Century. These, however, were not the work of artists.

One famously decorated building in the woods of Bussaco was built for a Portuguese king as a monastery and stands amid palms, cork trees, cedars of Lebanon, orange, fig, lemon, oak, and pine trees. The interiors are painted in frescoes and include lavish wood carving together with tiles so fine that few in Europe can equal them. The exterior walls are also designed in symbols referring to flowers and ancient crosses. This remarkable piece of architecture is now but a tourist hotel.

Many small towns exist outside the cities—the major cities being Lisbon, Oporto, Setubal, Faro, and Viana. In the small town of Brega is located the extraordinary Cistercian Convent and church of Bouro. Built of part granite, part plaster, and in a decaying state, it has stood since the Seventeenth Century. On the façade stand five life-sized statues of the kings of Portugal in fancy dress.



CERAMICS OF FANCY

Typical figurines from Estremoz in the province of Alemtejo. These are in bright painted pottery and represent one of the Three Kings from the Orient and a naval officer.

Over the door are statues of the Holy Family in Shakespearean costume, holding hands. In 1940 this was purchased by a resident of Oporto. It was he who removed the roof from the kitchen and refectory in order to sell the lead and at the same time remove two tons of ironwork.

Pottery is still carried to the markets and transported on the heads of Portuguese women-folk who seem to be accustomed to this and do most of the work. They carry even in present-day, everything from fish and live chickens in baskets to a keg of wine which may take four men to lift to a woman's head.

Costumes are decorative and full in the skirt. Women wear heavy jewelry and severe black hats or countryside scarfs. Men dance in costumes of vests and breeches and work in outfits of plaid shirt and trousers of still another colored plaid. Merrymaking and festivities go on all night. Public dances are held in the markets. Nobody worries about the man of the street when, after a morning's work, he takes his afternoon nap on the brick pavement.

Gourds are decorated and used as floats for the fishing nets. Samples of handmade lace or hand-tooled leather in the form of usable articles are another form of Portuguese art, and hand-wrought iron on the exteriors of buildings is also representative.

Occasionally, women may be seen in blouses with handmade lace from elbow to wrist—a handsome costume for a woman working at such a humble occupation as cleaning fish at the water's edge.



With blue and red coats and instruments of gold, these little soldier-players come from Barcelos in Minho province.



One of the Three Kings on horseback and a shepherd with offerings are from Estremoz in the province of Alemtejo.

The water jugs of porous clay carried by the women on their heads have a look of Greek, Roman, and Arabic design. Moisture penetrates through the clay and evaporates, thus cooling the liquid. Women gracefully balance these jugs and walk with the poise of figures seen on the vases of ancient Greece.

A certain gypsy air is felt from Portuguese costume and song. One may occasionally venture along a road infrequently passed by tourists, only to meet a group of gypsies singing in Portuguese as they go—a weird Arabic type of music. Unlike the Spanish music which is gay, Portuguese music takes a short theme and repeats it over and over again, but in different keys. And where you expect the music to end on a high note, it ends on one of low tone. Flute and mountain fifes are whittled by hand and played by the people themselves.

The fish and cork industry, grapes, and wine form the rest of the romantic picture of Portugal. The scene of loading port wine in the harbor led the writer to do a 30 by 40 color mural-type picture which quickly found a buyer. This drew attention to the wealth of other usable arts and crafts available for art work which might be adapted from this source. The grape idea, modernized into an abstract, also found a buyer—so did the abstract of the fruit and jug. Though this may not necessarily be Portuguese, Portuguese art could be a good starting place for gathering one's thoughts on paper. The more static designs from tiles and pottery are freer in design than Indian or Brazilian art. Some of the balance ideas used on Portuguese plates strike one as being similar to Pennsylvania Dutch pottery. A border or mural, a tray painted in two-toned brush (two colors on a brush, using oils, lacquer, or enamel) on metal, wood, or plastic, kitchen and household ware items of plastic or metal, decorated textiles—may find design from Portuguese art sources.

One book has been published in Portuguese which describes Portuguese arts and crafts. The remainder of the research on this specialized subject is indeed scattered. Between the years 1600 and 1900 in this country few records were kept, though the Portuguese had influence in California and along the northeastern seaboard of the United States.

From 1900 onward, records are available in this country. The Portuguese are known to operate seventy-five per cent of the dairy farms in California.

Architectural painting was the art which received the greatest development in Portugal. This influence also extended to the countries which they invaded. Of special importance are religious panels painted not only in Portugal but also in India. Later, Portuguese painting extended into Africa for a Portuguese painter accompanied an embassy in 1520 to that interior. Other influence extended to Japan.

So it is possible for the designer, student, and teacher of arts and crafts to find much integrated material from reference to the arts of Portugal, a country of many resources. The tourist as well as the artist cannot visit Portugal without taking in the country's artistic wealth as well as its geographical outlook. To make contact with Portugal as well as its arts and crafts is to find that one has entered Europe's front door.

## PRACTICAL AND TRADITIONAL HANDICRAFTS

are important to Portugal's economy.

A man of Sesimbra mends his nets.

(Courtesy of  
Pan-American  
World Airways)



Below: A girth-strap maker of Lisbon.



A woman of Minho weaves striped material as used in the skirt of her native costume.



A cork hat is lightweight and waterproof.



Cork shavings give the traditional ornate Portuguese picture frame a new look.

## CORK CRAFT IN PORTUGAL



A cork pail will hold a hot or cold meal at its original temperature. Because of being hand-cut these containers are not perfectly round so an arrow and matching notch are the key to a perfectly fitting cover.

CORK is one of the more remarkable mediums for expressing a handicraft. In Portugal where cork is one of the country's profitable native products, it is natural that modern artisans have explored it for decorative as well as practical use. A shop in Lisbon produces a wide variety of utensils and novelties and things to wear—all made of the finer variety of cork. Here are intricate picture frames, hats that flop loosely in the wind, dinner pails that keep the heat or cold in and the outside temperatures away. It is a natural wood possessing a combination of properties that make it highly desirable for home use. It is almost impervious to water and is very durable, which makes it ideal for even rain shoes. It is resilient, making it a comfortable surface on which to walk; it is quiet and it insulates. Cork comes in various shades of brown, with attractive polished or flat-matte surfaces that fit in with modern decorating. More brilliant colors are obtained through dye processes.



## OUR ART RECREATION PROGRAM

D. B. DYER, Director  
Municipal Recreation  
and Adult Education  
Milwaukee, Wisconsin

This painting, by a ten-and-one-half-year-old, shows to what degree freedom in the recreation program can encourage early talent.



RECREATION leaders consider children's arts as a rich field for developing latent abilities and creative expression which can provide a basis for future interests and skills. It has a definite place in the field of recreation. Recreation is the freedom of choice to participate in any form of leisure-time experience or activity that brings to the individual, enjoyment, satisfaction, and achievement. Recreation aids in self-discovery and social adjustment. It provides opportunities for the development and improvement of skills and for refinement of appreciations. Through recreation activities, such as children's art, the individual satisfies fundamental urges for self-expression, for personal recognition, and for belonging to a group.

Art instructors in the children's art program of the Department of Municipal Recreation in Milwaukee have some definite conclusions on children's art, namely, that the child is the most sincere artist we have and that sincerity, with the child, means imagination. Their recorded imagination is delightful to view as the child artist has no inhibitions. It is also noted that proper appreciation of the children's art will increase their imaginative work rather than the uninteresting imitation. Children are not conformists in art any more than in anything else.

The Milwaukee Department of Municipal Recreation conducts weekly after-school children's art classes in ten Social Centers throughout the city. It feels that every child needs opportunities to express himself, to construct something useful for himself or for somebody else, to learn a craft process that can occupy his leisure time, and to find himself. Thus, the recreation program is equipped for both the child who simply has fun putting colors on paper and the child who surpasses the appreciation of the less talented youngster.

Milwaukee schools become social centers after 3.30 p.m. with a full and varied program of recreation activities. When the day school teaching personnel is through, a social center director, full-time recreation teachers, and part-time recreation specialists take over

and conduct the recreation program for boys and girls of grade school age in that community until 5.30 p.m. The activities are varied from art to drama to physical games to music, etc. The evening program of recreation is for adults and high school boys and girls. The Recreation Department and the schools are interlocking and the use of the same facilities saves the taxpayers thousands of dollars. The Recreation Department is bringing the art classes to the various neighborhoods and it is not necessary for the child to cross the city to reach an art center. The art classes are held twice a week from 3.45 p.m. to 5.30 p.m., with the groups divided into those in the third to sixth grades and those in the seventh and eighth grades.

They are offered opportunities for art expression with water colors, charcoal and crayon, clay and oil. They paint stills, or members of the class take turns in posing as models. The class program varies from day to day with the use of varied media to help them express their artistic abilities. One center has block prints fashioned from potatoes and linoleum. A puppetry group is producing "Jack and the Bean Stalk" in another center. Another group is working with loom knitting, weaving, wood burning, etching, and ceramics. Some of the child artists have constructed artists' palettes by nailing bottle caps onto boards. Field trips to neighboring parks have proven very popular and the subjects that the children paint are conditioned by their productive imagination.

Recreation departments can offer continuity to a children's art program because classes can be held on the summer playgrounds. Thus, traveling art instructors going from ground to ground bring the art opportunities to every city neighborhood.

The children have good reasons when one questions the abstractions that they produce. James, eight years of age, blackened part of a mural showing a train traveling through a city and, when asked to explain, he said, "It's night now."

(Continued on page 7-a)

# ART INTRODUCES A NEW SCHOOL

ANNE KOVACH, B.S., M.A.

AFTER its completion the new Joshua Howard School in Dearborn, Michigan had an Open House to welcome several thousand parents and friends. This is how the children informed their visitors about the things that they were studying. They perpetuated the school subjects—reading, arithmetic, spelling, social studies, science, geography, and safety—through the arts and crafts.

This modern-style, progressive school has advanced beyond the "sand-box size" figures and the small "bulletin board" displays, to the "life-size" figures and "room-size" displays.



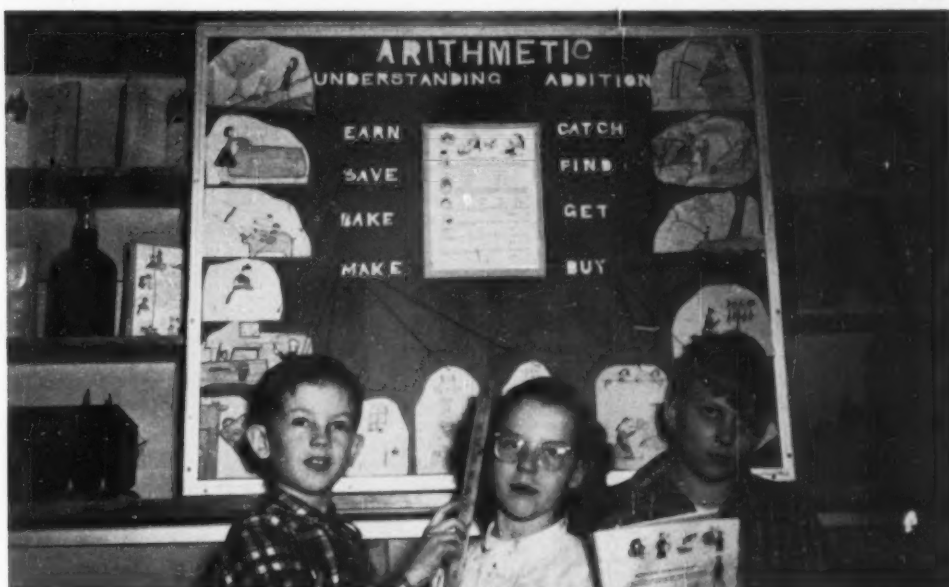
The high fourth activated Geography study of China by making a twenty-foot-long papier-mâché dragon, life-sized, cutout figures, and a relief map.



The junior primary made and furnished a home.



For elementary science the fifth graders brought bird life into the schoolroom with a tree branch which reached the ceiling with life-sized bird models of papier-mâché.



Grades 3A and 4B used cut paper and crayon drawings on the bulletin board to describe their understanding of Addition and Subtraction.

# HOBBIES ENCOURAGE COMMUNITY ART

ELSIE DAVIS

Art Instructor

Boyd Junior High School  
and Garnet High School  
Charleston, West Virginia



A woodcraft display at the  
Hobby and Antique Show.

ART is fun in any community when it is integrated with community life by way of hobbies.

In 1946 the art department of Boyd Junior High School, under the direction of the teacher, sponsored its first hobby and antique show. This was a project to try to reduce juvenile and adult delinquency by teaching worthy use of leisure time.

In the first show there were seventy entries and in the fourth annual show there were over 200. The first show was such a success and attracted more patrons to the school than any project ever sponsored by any department. The demand for another show was so great that the art department has sponsored four annual hobby and antique shows.

In the 1949 show over 5000 articles were entered by some 200 hobbyists from every walk of community life. In this show, entries were made not only from the Kanawha Valley and surrounding communities but from the states of Kentucky and Alabama.

Some of the divisions in last year's show were: rare books and papers; antiques; oil and water color paintings; photography; needlework; wood carving; creative milli-

nery; collections of miniature elephants, dogs, pianos, shoes; scrapbook of Civil War clippings; creative jewelry in metals and plastics; model airplanes, racers, boats; earring collections; brass, antique and modern; old coins and stamp collections; pot holders, aprons, quilts, coverlets, rugs; herbs, cacti, and insect collections; Indian arts; cabinetmaking and wood turning; collections of perfume bottles, postcards, match boxes, thoughts for the day, sea shells, cut glass; tropical fish; and dolls.

A special feature of the 1949 show was part of the French Gratitude Train exhibit given to the State Department of West Virginia.

As a wholesome recreation, nothing is better than having a hobby. Whether it is a collecting hobby or a creative one the soul will be enriched by the beauty, peace, and happiness one enjoys in his leisure time.

Art will become fun in any community where interest is created through hobbies of students and patrons.

The slogan for the 1950 hobby and antique show was, "a hobby for every boy, girl, man, and woman in our community."



The needlework division created a colorful display.

# HOME ART IN ALASKA

AGNES GOUGH  
Anchorage, Alaska

These students' paintings are to hang permanently in the Anchorage High School and Grade School halls.



THERE is one great value to be derived from integration of art with the home and community and that is the added joy and satisfaction it can bring to everyday living.

Hand-done curtains, for instance, if artistically and well done, lend a homeliness and create something personal that those purchased across the counter, ready to hang, do not possess. Textile decoration can be planned, too, in keeping with the rest of the room's color scheme and can blend very pleasantly with the whole. Dresser scarves and luncheon sets and even the lesser dish towels may become an attractive addition—furthering the use of art in the home.

One of the most attractive formal dresses I've ever seen was decorated appropriately in textile design giving it just the added touch it needed. Girls' head scarves and even hand-painted men's neckties have increased in favor and popularity. To know and appreciate good design, students must experience designing their own things and also acquire a working knowledge of good color.

One of my students came in yesterday with a table scarf with the amazing subjects of a seal on one end and a fish on the other. It was drawn in, ready to paint, by a junior high school boy, but after a few adjustments of redrawing to fill the space, it came out fairly well.

Since fish and seals play a big part in Alaska's wild life, nothing could have been more appropriate for a

boy's den than a table scarf of that design, but the scarf's success definitely depended on the design of that sea and fish.

The community problems such as Fire Prevention Week, Tuberculosis Seal Sales, Traffic Safety, The Alaskan Fur Rendezvous, and Clean-up Week involve the art room and the students' efforts to help the community put their thoughts over to the public with posters and other art room cooperation.

This even spreads to cooperation with the United Nations' efforts for world peace.

Last spring we cooperated with the local Junior Red Cross in the plan of sending exchange paintings to foreign countries. After the screening committee had chosen those they wished, we later received a request to allow them to keep the rest for distribution throughout the United States.

In our outdoor sketching classes the students have gained a deeper appreciation of the real art quality and simplicity of line of many of Anchorage's churches, houses, and even shacks!

Too, they have the advantage of going back to their material for detail when they strike a problem. They're learning to choose those of good design and to feel a keener appreciation, I believe, of the lovely Chugach mountains on one side of the city and Cook Inlet with all its various fishing boats on the other.



A student committee made attractive block-printed hangings to cover the storage cupboard doors.



## A PLANTATION INTEGRATES ART AND SOCIAL STUDIES

HELEN VIVIAN SHELTON  
Fourth Grade Teacher  
and JESSIE TODD, Art Instructor  
University of Chicago Laboratory School

IN THE fourth grade we used Virginia for social studies. The plantations were of much interest to the children, so the group decided to make a miniature model.

The art teacher was consulted for ideas on the construction of the plantation and asked if she would give such assistance as providing materials and the use of the art room. All the way through there was a fine spirit of cooperation on the part of the children, the art teacher, and the homeroom teacher. The art room was more satisfactory for modeling the buildings because of the larger desks, a big supply of clay which was on hand there, and there was space to move around.

The table available was 63 by 30 inches which we covered with brown wrapping paper. The 36-inch high wrapping paper on which the background was to be painted, was hung behind the table. The buildings,

A close-up view shows the big house, guest house, barn, stable, and some of the people and animals. The children tried to make the figures in proportion to the buildings.

Below is the full view of the plantation as the children add the finishing touches.



people, and other objects were to be modeled from clay. The children decided upon the buildings to be included. These were listed on the board and the children wrote their names under what they wanted to construct. A committee laid out the plans for the plantation on the table, using pieces of paper to designate the size of the bases of the buildings and the probable location. The children used these pieces of paper to gauge the size of the buildings they were to make. Each child was responsible for planning his building before going to the art room so that all the time in the art room could be spent in the actual construction. The art teacher suggested that each building be thought of as a whole and not as something made by sticking many small pieces together. The homeroom

teacher went to the art room and worked along with the children, helping model a house herself and giving suggestions to the children on how to make the buildings more realistic.

The buildings were left in the art room overnight and the next day they were painted and carried to the homeroom. A supply of clay was on hand in the homeroom where the children modeled people, animals, and other small objects. The children were free to take material from the art room to the classroom. Small bottles of paint and brushes were carried on a tray to the homeroom from the art room. The children were responsible for cleaning the brushes and keeping the paints covered so they would not dry out, and then returning them when finished.

A committee of three painted the background of sky, distant hills, woodlands, orchard, small gardens, tobacco fields, and the river along which the plantation was located. The paper on the table was painted and was blended into the background. The room teacher showed the children how to blend the sky and the rest of the background so as to give a more realistic appearance. In a project like this, unless the children work for a certain amount of realism, they don't seem to care for the result. This is not just expression to make some lumps on the table. The aim is to make it very realistic—the more realistic the better the children like it. Therefore, any suggestions the teachers can give to help the setup look more real makes it more interesting to the children.



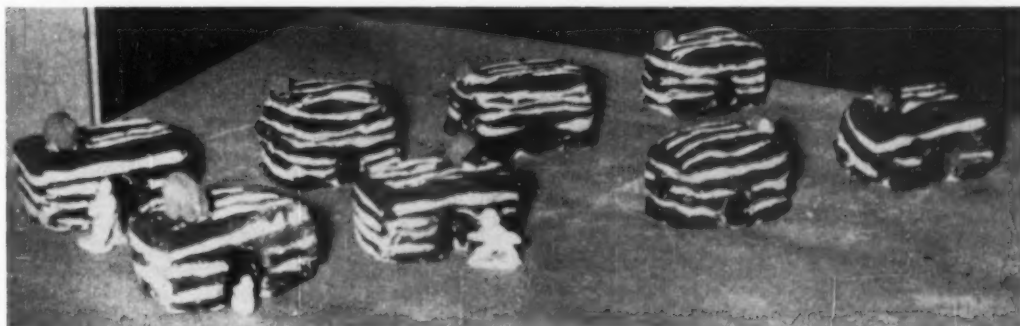
Each building was thought of as a whole and not as something made by sticking many small pieces together.



The model buildings were painted in the art room while below is a close-up of the clay-modeled river steamer about to land at the wharf.



Below: The cotton pickers' houses were carefully striped to represent log construction.

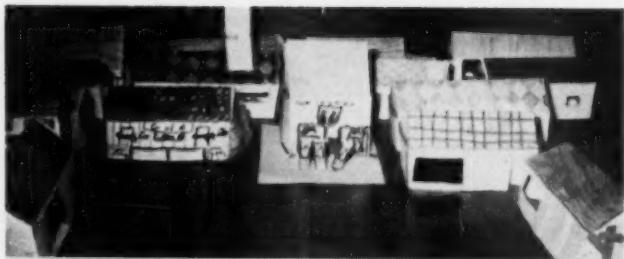


## A COMMUNITY OF THREE-DIMENSIONAL BUILDINGS

The pupils of the intermediate grades can study the community in more detail and represent it in more exciting ways than primary children. To make three-dimensional houses the children used squares of 12-inch paper. If this is folded across twice then opened and folded twice the other way, it will be divided into 16 equal squares. The middle fold is the ridgepole of the house which has 2 long sides, 2 long, sloping sides for a roof, but no ends. Cuts along the creases make flaps that are bent in to form the ends of the house.

When the children understand which part of the paper represents the roof and which the walls, they can flatten the paper to color it. The windows and doors are drawn and colored appropriately. Shutters, window boxes, and other embellishments may be added. Chimneys and porches may be added after the house is pasted together. When these houses are set up as a village the children will add trees in the yards and traffic in the streets. By cutting paper in other dimensions, buildings of varied proportions can be made. Children soon build garages, filling stations, and stores.

This kind of work not only interests children in the way a town is built but also encourages inventiveness and initiative. The farm buildings for a miniature farm can be built in the same way, with added problems of fields and crops, fences and animals.



## WHEREVER THEY LIVE

ANNA DUNSER

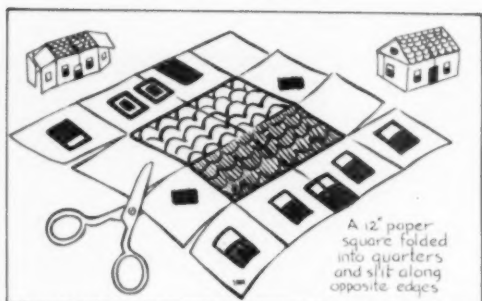
Art Director, Maplewood-Richmond Heights  
Maplewood, Missouri

**P**REJUDICE is most often the result of ignorance—of the thing disliked. When we know our neighbors we usually like them. When we know people of other neighborhoods we like them, too. Other nationalities, other creeds, other customs, when they lose their strangeness, have a value we hadn't seen before.

Children first know their own community, then their town and state and country. It is never too early for the small children to branch out in their knowledge of other places but they must begin with what they already know.

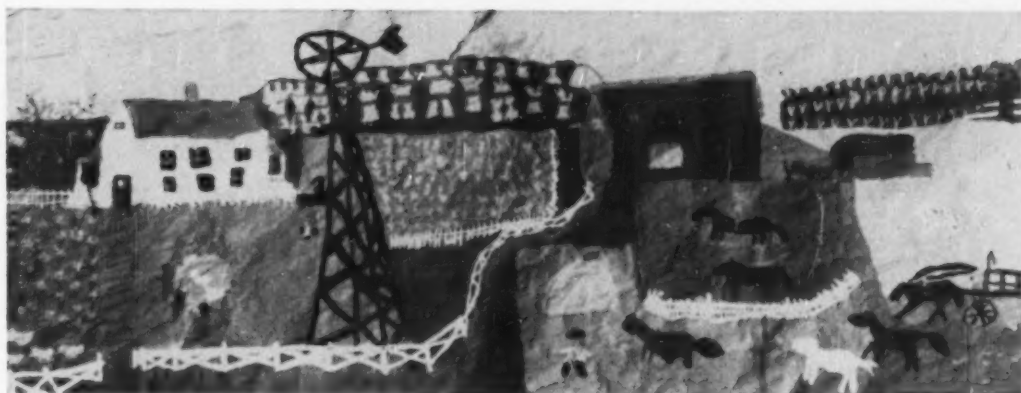
They will find the contrast of life in the country and that in the city an interesting study but they must begin with their own home location. To know one's own community is to want to make it as desirable, comfortable, and beautiful as possible.

And so even the primary teacher begins with the community. The child may begin with the relation of his home to the school, to the church, to the stores, and to the library. A better and wider knowledge of his own surroundings can be developed in a number of ways.

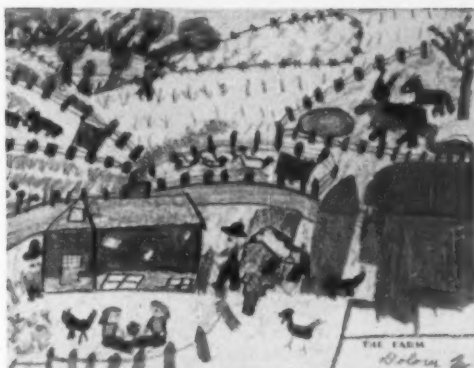


**Building a Town.** The children can make drawings of their own school, and each draw a picture of his own home. They make pictures of the public buildings that they have seen. If the pictures are made on oak tag or other heavy paper they can be cut out and have pieces pasted on the back to make them stand up. If the pictures are on drawing paper they can be pasted on heavier paper and used in the same way. The children will delight in arranging these buildings along familiar streets marked off on the floor or on a large piece of paper.

Drawing of cars, trucks, people, traffic signs, and other familiar things may be cut out and placed along the streets. The teacher will not be too critical of the exact location of every house for this would confuse the children. They get a general feeling of direction and location which helps them in their later map study.



Craft paper murals solve the space problem for many schools.



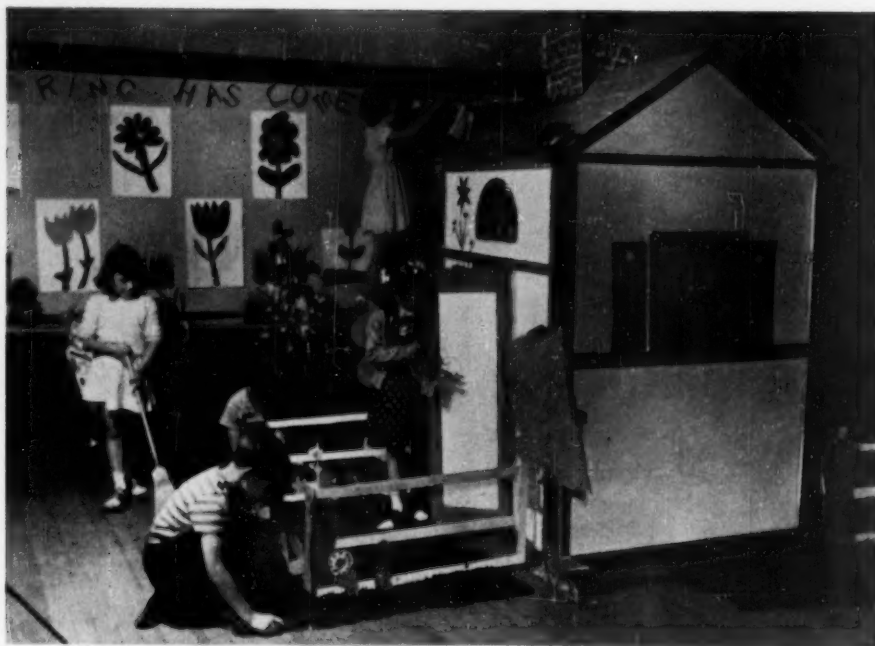
**The Pictorial Map.** The children may use their cut-outs of homes and public buildings to paste on a large paper which will hang on the wall. The streets are marked off as in the setup houses but now the houses are pasted down flat, with general directions and locations, approximately correct. The buildings and other cutouts will be large enough to make the map interesting, without large, empty spaces.

**The Mural.** For the school which is short on space the mural solves a problem of representing the farm and the town. The murals can be made at any grade level. Craft paper is fastened on the wall or put on the floor and the blank paper will be an immediate challenge. These murals may or may not be preceded by individual drawings in crayon on drawing paper. In the small drawings the children may show what things they would like to put into the picture on the craft paper, or they may suggest how the whole mural should look. For small children there can be very little planning for the mural. They must see it grow. Someone volunteers to put in the farmhouse, or the barn, or some animal. This first object will scale the drawing. Other children will consider whether or not their drawings should be larger or smaller than the first one. They begin to get the idea of relative sizes but the teacher will not be too much concerned if the large horse in the distance is larger than the barn in the foreground. An adult would do the reverse with little more reason.

These murals may be done in tempera, colored chalks, or crayon. They may be any size the children wish to make them and may be made to fit some particular place in the room or in the hall.

**Making Books.** The farm or town pictures may be gathered together and stapled to form a book. This is especially successful if the children write their experiences or make up stories to go in the book. This can be done at any age level. The creative side of education should not be neglected, for after all, the habit of thinking for oneself is more valuable than reading or number skills.

## THE HOME



It was the month of May and there was much sweeping, brushing, and dusting.

## A DREAM HOUSE

BETTY ZINO

Greenacres Elementary School  
Scarsdale, New York



GREENACRES SCHOOL in Scarsdale, New York, is surrounded by shrubbery, evergreen trees, and green lawns. It is a pleasant place to be. The children come from privileged homes. At a very early age they hear Mother talk about building or rebuilding, decorating, papering, color schemes, and what would look best where. Playing house is a very real and natural outlet for these children. Many have their own playhouses in the backyard, attic, or playroom.

One morning there appeared as if by magic some large pieces of beaverboard in the first grade classroom. Nothing was said but the children became very curious. Then questions were asked: "Are those pieces big enough for a playhouse?" "Would someone help them put the parts together?" Then maybe they could see what would come out. Jerry, a master carpenter, who had been around school for many years, was sought out. It wasn't

long before six-year-olds were helping to fit the parts together.

The site selected for the building was the largest corner of the room. It was certain now that this would be a house. There had to be space for a yard and garden.

The actual construction did not take long. Everyone helped. The finished one-room structure was spacious enough to hold four or five children at a time.

Then came the most exciting and interesting part of all. How to furnish the "Little House" to make it the most beautiful place in Scarsdale. There followed much discussion at home and in school concerning wallpaper

As time went on and autumn deepened, the garden produced golden pumpkins, brought from home gardens or the grocery store, of course. The backyard orchard was laden with ripe, red apples—the tempera paints did beautifully. Leaves, real ones, had to be raked and the yard kept in good order. What fun to make Jack-o-Lanterns! Some pumpkins must be saved for Thanksgiving pies. Harvest time was indeed a busy one.



paint, curtains, upholstery fabrics, and the making of furniture that would be suitable.

Every child had an opportunity to plan and color his wallpaper. The various patterns were then hung. Since all the designs turned out to be florals, a panel of each child's work was used. The furniture was made out of wooden boxes and other odds and ends. Materials for curtains and cushions came from bits and pieces gleaned from home. Such sawing, hammering, and painting, as only six-year-olds can saw, hammer, and paint, was the activity for many days. No one who built a house for himself or posterity was ever more concerned over his "dream house" than were these children with theirs.

As the days went by, the interior took on a "homey" look. The little room held a small sofa (upholstered if you please), two chairs, and an end table. There was an elec-

tric lamp that could be switched on and off. The telephone was a "play one" but many real calls went over the wires. The door bell really rang. There was a rug made by the group. True, it was a bit lumpy in places, but it was gay and colorful. On the wall the clock's black hands showed clearly against its white paper-pie-plate face. Pictures were hung and were frequently changed. When someone painted an especially good one it received proper recognition by being placed in the room.

The fall season wore on. It would not be long before Christmas. The Little House slowly but surely began to take on a new look. In the window boxes there were evergreens. A pine wreath with its rich brown cones was hung on the door. As the all-too-short days began to crowd December, more and more wonderful things happened.

*(Continued on page 7-a)*



In the yard stood the loveliest Christmas tree! This surprise was enjoyed by the entire school. From every part of the building, kindergarten through sixth grade, came the boys and girls, to the "Greenacres Dream House." How proud these six-year-olds were to share their achievement not only with their contemporaries but with older members of the school.



## BETTER HOMES FOR TOMORROW

JOHN GIDICK

Art Instructor, Donora Junior and Senior High Schools, Donora, Pennsylvania

WHEN better homes are built in the little community of Donora, Pennsylvania, the present-day students of the junior high school—the future citizens of tomorrow—will build them. This fact became quite evident when the results of a recent project in art class were revealed.

Two weeks before Christmas the art classes of the junior high school, under the supervision of John J. Gidick, began their annual project of constructing paper houses to be used for Christmas villages under the students' Christmas trees. The customary box-type house was built. A few students suggested celluloid windows, fancy shutters, and porches to be added to the house. Then the students designed houses of various styles—styles that they would prefer in a house.

So, using the basic form—the box—and the added suggestions mentioned plus a few original ideas of their own, a miniature village of paper, glass, wood, and cardboard houses sprung up almost overnight. Approximately 200 houses were made.

There were the traditional homes of cardboard or paper, with porches, steps, sloping roofs, and shuttered windows. The modernistic home was revealed by the flat-top roofs, glass walls, sloping sides, wide windows, aluminum awnings, and even television aerials on the rooftops.

Many homes were designed exceptionally well, with the students' painstaking efforts evident in the designs, lighting effects, chimney construction, dormer and bay windows, patios, breezeways, and garages.

The students did not stop with the house itself—they provided landscapes, and very clever ones, too. One student made trees from sponge; others made paper trees. Snow scenes and picket fences were clever additions. Gravel and stone walks were popular.

This type of art work certainly developed the students' creative ability in something that he may possess, plan, or build. It provided higher standards of living and a goal that they might achieve someday in the future.

First a paper box—  
next a paper house,  
and then a real  
house—the founda-  
tion of better homes  
for students and citi-  
zens of Donora.



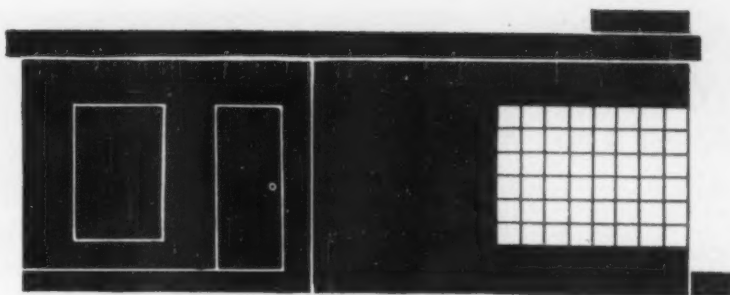
# HOME PLANNING

MARGARET McCREA

Art Instructor

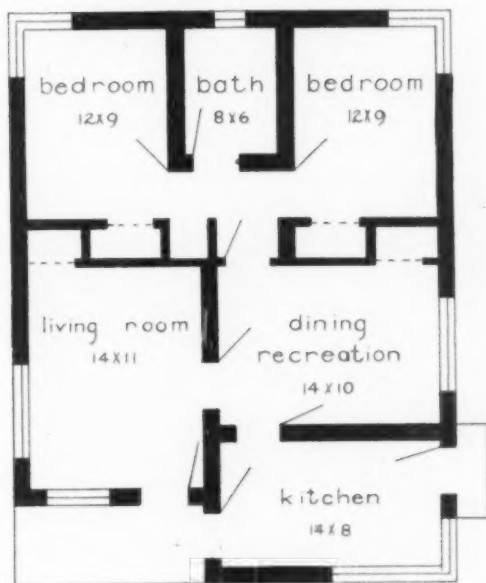
Neville School

Pittsburgh, Pennsylvania



Front elevation.

**D**REAMS plus action caused Niagara Falls to become a power for good in addition to being an example of beauty or destruction. Remarkably similar is the junior high school mind. What better time could be found for laying the foundation of the democratic home, the survival of which is of vast importance to our way of life? Pleasant conditions in the home will tend to produce pleasant people who are not only closely knit as a family unit, but who are friendly with the neighbors. Friendliness always starts a chain reaction which, if secured in quantity, will eventually cause all peoples to get along together amicably. The junior high school boy or girl has the vision to see beyond the complexity of modern life to its ultimate simplicity. He is not yet surrounded by "possessions" and is still able to ask "why."



The floor plan.

## Floor Plan

In acquiring a storehouse of future pleasant surroundings perhaps the best place to start is with the floor plan. Everyone will, at some time, build or rent or buy a home, and should recognize the emotional security in good arrangement as well as the convenience. When judging any floor plan, questions such as these might be used as a basis for discussion of its various merits or drawbacks:

1. Are the bedrooms isolated and quiet?
2. Will heating be a problem?
3. Do you like afternoon sun in the kitchen?
4. Are the rooms large enough to take standard-size rugs?
5. Will there be space enough for all social inclinations?
6. Is there space for passage around furniture and for furniture use?
7. Can the rooms be ventilated properly?
8. Are there unnecessary windows and doors?
9. Are the doors conveniently placed for quick passage?
10. Is there sufficient storage space?

Everyone will enjoy drawing a floor plan either singly or in groups of combined ideas. One-story planning is in vogue and will be more desirable for the junior high school mind. Use squared paper for ease in working and establish a scale such as one square equals one foot. Keep this floor plan in pencil for the time being, as changes may be necessary later.

## Furniture

After the floor plan has been completed and constructive changes brought about through class discussions the study of furniture is introduced. The easiest way to decide on the amount of furniture is to list preferences for each room and then cut paper blocks of approximate size in scale for placing on the floor plan. The excess should be immediately discarded as overcrowding may lead to irritation on the part of the occupants. Peacefulness of space leads to peacefulness of mind. In the ideal situation, the whole family joins in a group discussion of needs. It might be interesting to form such a family group in class. Sizes must be decided upon by investigation and measuring. The floor plan may have to be changed somewhat for proper furniture arrangement. Perhaps the living room has a light conflict which causes television headache and subsequent emotional upsets.

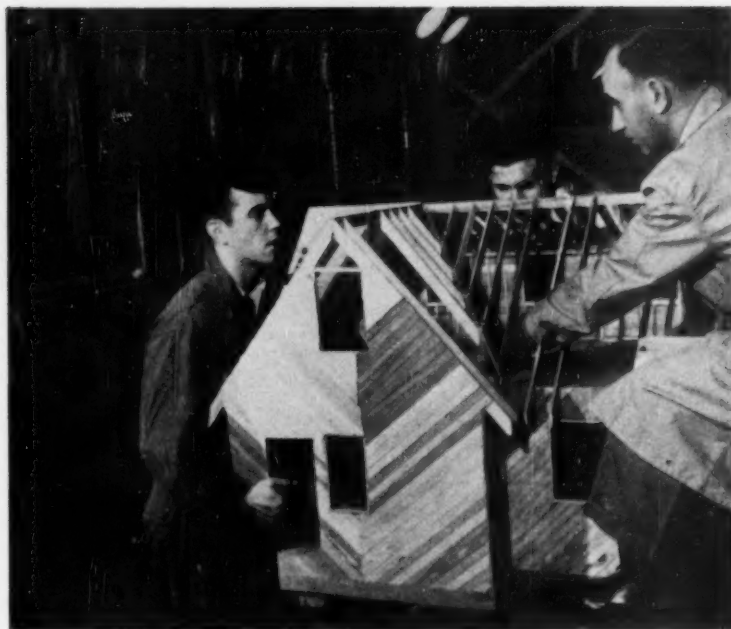
(Continued on page 8-a)

## A HOUSE WITHIN A HOUSE

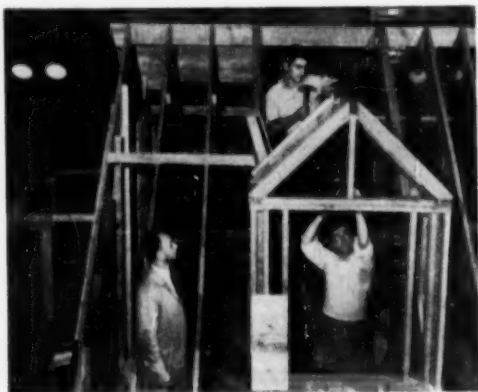
In a huge, three-story-ceilinged chamber at New York's Brooklyn Technical High School, scores of youthful carpenters-in-the-making learned their mortises from tenons, their king posts from their queen posts, and their joists from their jamba. After making a small-scale model, complete in every detail from blueprints, as shown at right, the boys set to work building an actual two-story L-shaped house that would cost more than \$15,000 to purchase these days. They worked through the entire school year from September to June on the house—and completed it in time to tear it down so that their successors may have the opportunity of building a new one all over again.

Under the scrutinizing eyes of an instructor, the boys went to work on all the carpentry phases of the house. In addition to laying the floors, building the walls, ceilings, and roof, they shingled the house and supplied the trimming. Also, they learned about such related crafts as bricklaying and cement mixing, how these are related to carpentry in such instances as timbered brickwork and how studding fits into brick foundations.

This class is in conjunction with the avowed policy of the Technical High School to afford the real thing for learning artisans. Thus, the school also has a chemical laboratory to produce real paint and to make real paper for those students who wish someday to follow those industries.



The instructor points out how bricks are laid in standard patterns. On the rail above are models of roof types and stair railings.



Though no building inspector will come around to see that everything has been erected according to code, the instructor is sure to be there whenever a crucial element like the crown of a dormer is being installed.



Shingling is also an art. The skilled worker must know how to space the required number of nails to the necessary number of square feet.

# EXTERIOR DECORATION

As decoration, many exteriors of the past made use of the natural physical effects of the materials in the building.



## DENMARK

The buildings at the Open Air Museum of Aarhus in Jutland preserve for all the decorative splendor obtainable with beam and brick construction.

## SWITZERLAND

In the Engadine Valley where stucco is the favored building material, the ancient Italian technique of *scraffito*, or the scratching through from one colored layer of material to another, offers an inviting and natural means of architectural adornment.

The designs are usually textures of geometric pattern which conform to a wall panel, door arch, window frame, or corner pier.

The house walls are covered with two layers of mortar, the first of darker color. By scratching away parts of the upper layer, the artist creates colorful patterns of unusual durability.

*(Credit Swiss National Tourist Office)*



## INTERIORS



The designs of the Zillertaler chests conform to their primitive structure.

A difference in the choice of symbols may be seen as resulting from a difference in environment. While the Oberinntaler chest below expresses the sombre dignity of the tall forests, the Zillertaler chest and bed convey the cheerful abundance of the open and sunny valley.

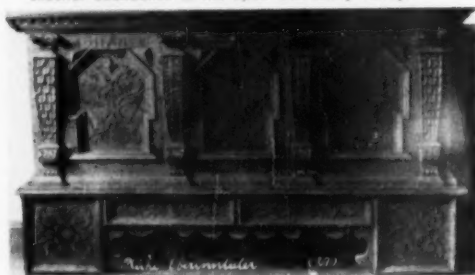
## DESIGN WITH TYROLEAN INSPIRATION

MARIA K. GERSTMAN, Marion, Iowa

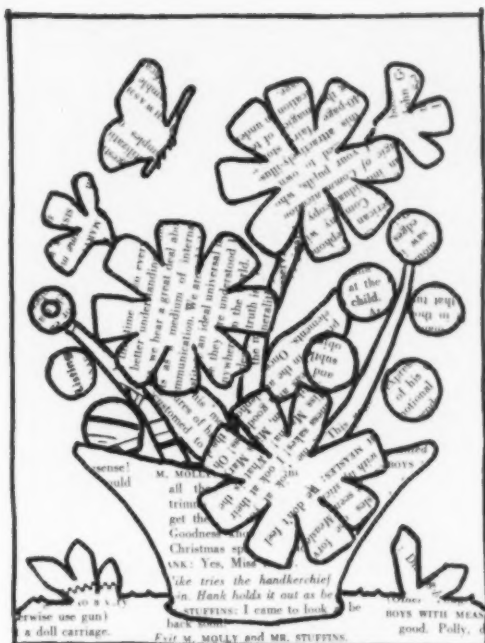
**C**RRAFT is art as it applies to our daily life. As art, it strives to satisfy a spiritual need; yet, it also must meet a physical need. It comforts our eyes in a way they want to be comforted—yet also must be of practical use. Thus, craft becomes the product of the desire in our hearts and the realization of reality.

The experienced eye may trace the different factors of personality and environment like the experienced ear may recognize the various instruments in an orchestra. When we study the folk crafts of different countries, therefore, we are told of the people themselves, of their everyday living, their surroundings, and their wishful dreams. At the same time we learn of the fundamental relationship between the structure of an object and the design of its surface.

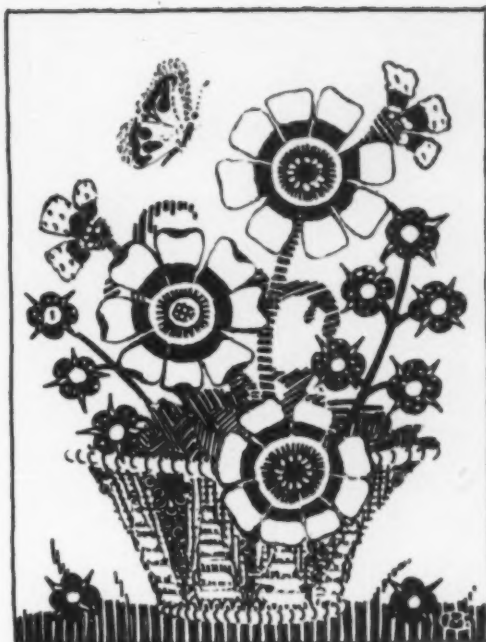
The surfaces of the Zillertaler chests and bed consist of squares and rectangles assembled in a way similar to the one a child might use when playing with blocks. The designs conform to the same primitive structure. Why then, do the products—while massive and heavy—impart a feeling of charming movement and variety? The answer lies in the carvings and colorful inlays that show a combination of symbols in front or in back (as if seen through window frames) of the rectangular units. Exceptions represent the pillars and frames of the Oberinntaler chest that seem to carry the top where strength is emphasized by showing subdivided surface space. By



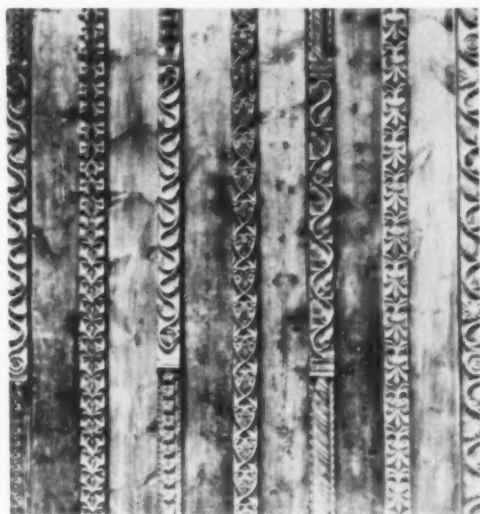
A Zillertaler bed.



A preliminary layout, while clarifying vague intentions, helps to transmit a general design idea.



For a more spontaneous movement and careful balancing of form and color values, the design itself should be developed with the paintbrush alone. Colors here are expressed by black and white textured surfaces.



Wood carving is one of the major crafts in Tirol, Austria. The pictured objects are preserved in the Folk Art Museum in Innsbruck. The beam ceiling, made in the Fifteenth Century, shows clearly a construction of long, narrow beams supporting a board ceiling. When looking at the illustration, we notice that the weight of the beams seems almost removed because of the delicate carvings. Motifs of fir-cones, hazel nuts, leaves, stems, and blossoms of the gentian, fern scrolls, and other mountain plants are rhythmically arranged to form a continuous movement along the length of the beams.

placing the design in front or in back of the original surface, the heaviness of the medium appears dissolved and the structure becomes distant and immaterial.

The design composition of each of the pictured objects is so elementary that they may well serve as impressive examples for the introduction to ornamental planning. In the classroom, cupboard doors, drawer fronts, or wall panels, similarly, are units which collectively represent a whole. The art teacher may assign one unit to each child in a group with the understanding that he should endeavor to draw attention to the inside of the composing field by balancing formelements—formally or informally—in regard to the center line. The student shall be permitted to use symbols with which he is thoroughly familiar. Keyholes, doorknobs, or drawer handles are to be made part of the design. A simple task—like visualizing a basket or vase filled with flowers, a bowl filled with fruit, or a formal arrangement of abstract forms—is best suited to the spirit of this project as well as to the instruction of the basic principles of balance and movement.

To further facilitate this instruction, two different designing methods may be successfully combined. The first—arranging a layout with newspaper cutouts—helps the student to realize vague ideas by roughly visualizing the design as a whole. By cutting fragments of a completely inexpensive material the child is encouraged to test his capacities, is more easily induced to fill most of the available space, and to concentrate on the general impression first. More so, if he is told that his cut symbols do not represent the real design and will be discarded later. By only loosely attaching the cuttings with scotch tape to the background, the student is able to move and adjust form values to his liking. When he is satisfied, he should outline the layout on the background and remove the cutouts. (Continued on page 7-a)

(Continued on page 7-a)



A lack of symmetry is evident, in furniture arrangement in our homes.

## ASYMMETRIC BALANCE IN ROOM DESIGN

JANE GEHRING

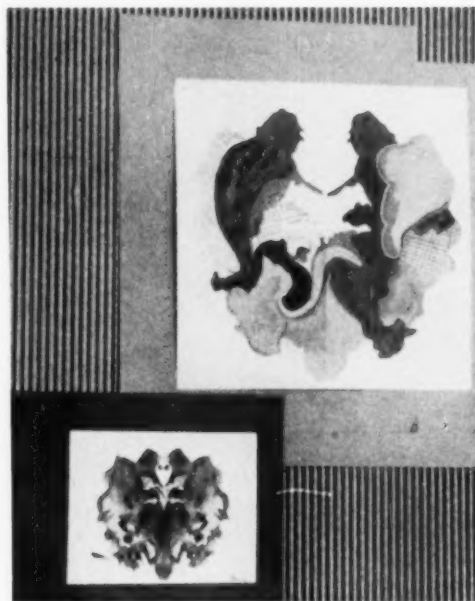
Art Instructor, Colin Kelly Junior High  
Eugene, Oregon

*Photographs by Eugene Vocational School*

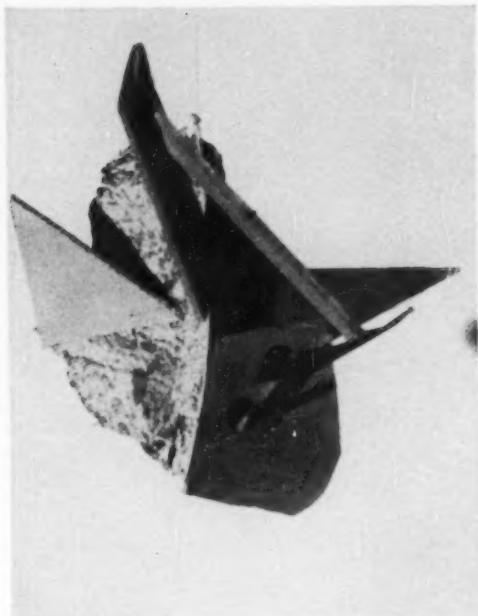
**M**OST pupils, when you speak of balance, think of equal weight distribution, whether that weight be color, design, or placement of objects. They need to experience the fact that there can be balance without perfect symmetry. They do not as yet realize and cannot understand, just by being told, any other kind of balance. There are many adults also who do not realize the possibility of balance without symmetry. It is evident in the arrangement of furniture in their homes, for example.

We started our study of balance with ink or paint blots which, of course, produce a symmetrical design. The first problem was to destroy the symmetry inside the form but still maintain balance by redistributing the color and changing the areas inside the form. As the illustrations show, the resulting patterns were more interesting to observe. The eye was given an opportunity to search for a continuation of one color or one texture as it wove through the design, appearing and disappearing then reappearing in an unexpected place. The observer was given an opportunity to participate in the creation of the design which is much more satisfactory emotionally than to be able to see everything at one glance. The same color on each side in the same place yields a static product which, aside from enjoyment of the colors used, loses interest rapidly.

To further the knowledge that placing of objects can balance without symmetry, we tried some design requiring balance on a



Our first study involved using a symmetrical ink blot and improving its interest by redistributing the colors and areas to destroy symmetry but maintain balance.



We also experimented with designs on a vertical axis.

vertical axis. The axis was a string fastened to a thumbtack and suspended from the bottom of a chair or table for construction purposes. Piece by piece, they added balsa wood, chipboard, scraps of poster board, tinfoil, etc., to the string with model airplane cement, until, in the final stage, the string remained vertical. This meant that the design was in balance although the pieces were of different sizes and shapes. To make the recording so that the string wouldn't photograph, we removed the string at the top of the design and tied a thread to it instead.

After these basic experiments with balance, the next problem was to design a room of their own, they would like to have if they could, in which they could entertain their friends as well as sleep. Most of them were made to one-half inch scale. Several were made in one-quarter inch scale.

This problem provided an excellent opportunity to review texture and color as well as introduce furniture design. Examples of prominent designers' collections were shown. A discussion was held about the things modern furniture designers are doing with the materials and processes of manufacture now available. The comfort of the individual and lightness in weight were particularly stressed. These ninth graders absorbed and reflected an understanding of these points in their creations. They used cardboard boxes for the rooms. Scraps of wire were used for tubular steel. One pupil, using one-quarter inch scale, used pins on her furniture. Scraps of cloth, cardboard, construction paper, and balsa were used. Several of the boys painted their own pictures to put on the walls.

The interest was high in this problem and there was much discussion among the pupils about what they were using, and why. There were many fascinated observers of the project, some of whom were not even in an art class. Several obtained special permission to come in and make their own models. When we exhibited the models at Open House, the parents and friends were particularly impressed with the excellent job that had been done. There were several students in class whose parents were building new homes and they had permission to choose the colors and do their own decorating, which put their work to immediate practical use.



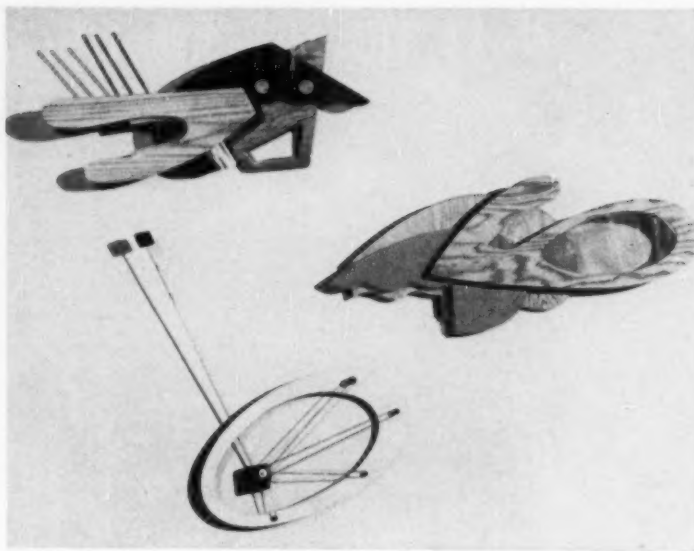
After basic problems with asymmetrical balance we designed rooms in which the furniture was also in non-symmetrical balance.

# SOMETHING NEW IN WALL DECORATION

HAZEL WILLIS

Associate Professor of  
Design, Ohio University  
Athens, Ohio

Abstract wall decorations by Peter Tomko. Wire, wood, and metal screen were some of the materials used.



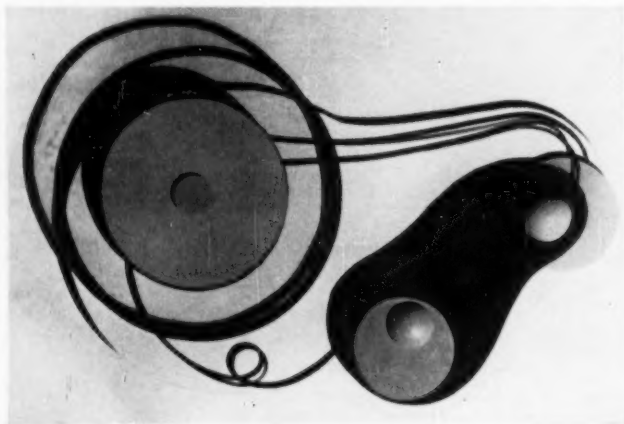
ARE you interested in something new and different which could be used as all decoration or an ornamental plaque? Something that would take the place of a picture or the traditional ship model, with a contemporary flavor, suitable for a modern home? You may make it of things you have saved, such as pieces of plywood, screening, pressed wood, tin, colored string, transparent plastic, exposed clear film, plastic insulated wire, or "what have you."

Try your colors and textures together to see which are compatible. Parts may be painted or enameled to give unity or perhaps contrast. Cutting paper shapes and patterns that fit your material is a good way to start. Lay them together in different arrangements and at the same

time be thinking how you can fasten them together securely. Don't depend on paste or glue. Screws or bolts are the strongest, and if one must show on the face of your design, scheme some way to use it as a spot of interest.

It is well to repeat in a different size and shape, some texture or color in your plan in order to give it unity. Wood may be sanded, and pressed wood takes enamel well and will give a chance for spicy color if it is needed. Plastic-coated electric wire comes in different colors and makes good, thick lines in your pattern.

These units may be made to a suitable size for your room or wall space. Whatever the size, make it simple and strong in design, with a good center of interest and a subordinate echo to unify the design.



A bold composition of lights, darks, and varied lines and spaces by Dale Thayer. The designs illustrated were made in the design class at Ohio University and are about a yard long and project less than three inches from the wall.



## TEXTILE ADVENTURE

EMMA BASSLER ELLEDGE, Stillwater, Oklahoma

AS MEMBERS of an interesting art workshop many of us made wall hangings. Two of the primary teachers made very interesting ones for their classrooms which were delightfully picturesque, showing in gay colors farmer lads, barns, animals, and Mother Goose characters, all appealing to primary children.

"Why not interest my sixth grade class in such a project next fall? They could do the work which would provide some meaningful experiences and we would have some attractive hangings in our classroom."

Soon after the opening of school my class visited the rooms where gay hangings cheered the walls. The children were interested at once and wanted to begin. However, we spent several days discussing what we should use. Many suggestions were offered. Finally we agreed upon transportation, communication, and sports as suitable for our room.

Then the search began for the right vehicles to represent the ideas proposed and for information concerning the ideas chosen. Considerable time elapsed while these ideas were crystallized into drawings, and the drawings were changed into stencils.

Each child made his own drawing—freehand—and colored it with wax crayons to see how it would look. Some of the drawings were copied from books or magazines and enlarged or reduced as the need might be. Others were entirely original. As soon as the children were satisfied with their pictures, each drew his own stencil and cut it out with a razor blade.

Our stencil paper was made by dipping drawing paper

into paraffin. Most of the paraffin was supplied by the children in the form of clean, used paraffin or partly used candles. Some of the papers were dipped into the paraffin before, and some after, the stencils were cut.

Forty-two sixth grade pupils in a room equipped with stationary single seats left very little space for work tables. However, we managed to squeeze in one long table beside the desks. Three or four children could now have access to stencil paint and other materials at the same time.

The stenciling was a slow process, but the children were enthusiastic. Each child brought a piece of cloth from home and tried out his stencil on it first. Most of the trials turned very successfully into decorated dresser scarves, table runners, place mats, stand covers, towels, or handkerchiefs.

By the end of the semester one hanging was finished and the bright, lovely work of twenty individuals was decorating our wall. The other twenty-two pupils had their stencils finished and by the end of school we had another attractive hanging, showing their contribution to this product.

The children not only enjoyed this more than anything we have ever attempted, but they showed originality and ingenuity in doing their work. We correlated the art work on the hanging with history, geography, reading, spelling, and English. The children were very proud of their work as attested by their written reports on their efforts, and their reactions to them. A few of the slower children who had previously shown little interest did some very fine work. All in all, I think it was a very worth-while project.

# WAX CRAYON WALL PANELS

KATHERINE ALHART, Art Supervisor  
ETTA M. HENDRICK, Teacher  
Seventh Grade, Audubon School  
Rochester, New York

AS WE entered our school building we were greeted by a dark, gloomy corridor. We often discussed what could be done about it to make it more cheerful. Our principal, having seen some wall hangings at our local elementary art exhibit, suggested that this might be an answer to our problem.

We talked with our art supervisor, Katherine Alhart, and decided that our seventh grade would undertake this project. The suggestion was presented to the class and thoroughly discussed. The children, being naturally aware of the drabness of that lower corridor, became very enthusiastic in doing something to bring color and beauty to it.

After we had chosen our theme, the children measured the wall space to find how much material would be required for each hanging. They prepared wrapping paper panels the exact size needed for practice work so that they would not spoil the cloth we would eventually use.

For the space divisions of these large panels, we practiced scribble designs on smaller pieces of wrapping paper similar in shape to the large ones. The two which seemed best suited for the panels were chosen. These were enlarged to fit the required space, using the same method we do in enlarging maps.

Our next step was to develop the various forms we would need to express our ideas. For the first wall hanging



"Our School"—a cloth and crayon hanging.



"Our School and the Community."

we listed on the board things needed to represent "Our Community"—such as our school, homes, children, fire-house, and library. Since these were all outdoor places we would need trees, bushes, etc., to make the setting complete. The children sketched the buildings in the community, being careful to keep them very simple as too much detailed drawing would complicate the coloring of them later. They also sketched trees and bushes.

By the process of elimination we chose the sketches best suited to the subjects and the spaces on the panels. These forms were then cut out to enable us to shift them from place to place on the enlarged scribble panel. They were drawn on it, and the panel design completed on paper before it was traced on the cloth.

In our final work we used a good grade of unbleached muslin. One of the mothers hemmed the material for us, beautifully mitring the corners. We spread paper on the floor, under our cloth, to keep it clean. With thumb-tacks we fastened the cloth to the floor, stretching it to keep it smooth. Then, placing carbon paper on the cloth, we laid our pattern on top of that and transferred our design.

We were now ready for the coloring. Wax crayons were used in rich colors which we limited to a bright red, a very dark red, light green, green, green-blue, yellow, grayed yellow, yellow-orange, brown, and black. To make the backgrounds of the various design areas more interesting some were colored in vertical and horizontal stripes while others were in solid color. We found that some of the forms in the scribble design areas needed a narrow, black outline around them to make them stand out clearly from the background. The whole design panel was framed with a border combining narrow and wide stripes repeating the dark red, green-blue, and brown.

The finished product was carefully pressed on the back with a warm iron to set the colors.

We all felt that the hours of work were well spent, in that we have two lovely wall hangings to decorate our school. We are very proud of them.

## COSTUME



Mary Lou Leach and Judy Hutchinson painted the mural under direction of Mrs. Jane Law.

## FASHION THROUGH THE AGES

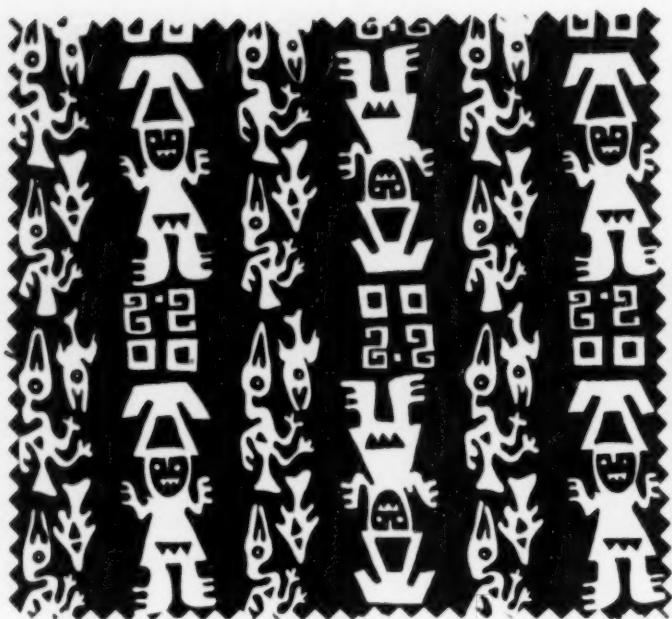
JANE LAW

Art Instructor, Worthington High School, Worthington, Ohio

ART students at Worthington High School go into individual or group projects in their senior year. Two of my students, Mary Lou Leach and Judy Hutchinson, were assigned a mural which was to be for permanent use in the high school art room. In discussing a suitable subject, the girls considered a musical composition, a literary work, a fairy tale, and finding these all somewhat inappropriate, decided to trace the development of fashion throughout the ages. After choosing the subject matter, we felt the next important step was to find a permanent material which would lend itself to the use of oil paints. The material selected was pressed wood secured to a wooden frame and painted with aluminum paint. The next step was to decide what periods of fashion should be represented in the mural, and to trace influences or find evidences of the influences of these periods on modern dress.

For reference material the girls used several fashion magazines and costume books—the costume books for authenticity and the magazines for help in designing modern adaptations of the ancient costumes.

In the twelve main figures, Judy and Mary Lou depicted the cave man, the Egyptian, Grecian, Roman, Medieval, Renaissance, Seventeenth Century, Eighteenth Century, the Gay Nineties, the Flapper Era, and the 1940's. The smaller, single figures show the influence of these periods on the fashion of today. The central figure depicts the modern fashion figure with the lower hemline, short hair, and low neckline. The background which was to be kept flat but still hold the mural together was done to suggest the typical architecture of the periods. The girls learned much about the lives people lived in these periods, and of their architecture, through research for their mural.



A sport pattern derived from ancient Peruvian fabric design.

## FABRICS FOR DRESSES

A spontaneous dot and dash pattern.



# DESIGN FOR LIVING

HARRY RUBIN

Former Instructor of Textile Design at the Universal School of Handicrafts, New York City

TEXTILE Designing has finally come into its own. No longer are artists walking the streets seeking employment in this field. Anyone, yes, anyone with a sense of imagination, a little talent, and fired with ambition, can soon join the ranks of the employed professional designer. We proved just that at the Universal School of Handicrafts, where classrooms of students are busily engaged in drawing, painting, and designing textiles.

The history of printed fabrics goes back as far as 4000 B.C. at which time mummies, now uncovered, were buried in fabric wrappings dyed in beautiful hues of mauve, yellow, and chartreuse. There is abundant evidence that Egyptian artisans dyed silk, wool, linens, and cottons, with a variety of beautiful colors obtained from the coloring matter of herbs, roots, bark of trees, berries, and even the secretions of insects.

In the book of Genesis written 2000 years B.C., we find that Joseph had a coat of many colors, and color in many instances distinguished the nobleman from the common man. It took the research and study of a seventeen-year-old boy, William Perkin, in a homemade laboratory, to discover the first aniline dye, used extensively today, with improvements.

The word "textiles" is a general term that refers to fabrics, yarns or fibers which are made into fabrics. From earliest times fabrics played an important part in furnishing man's clothing and in supplementing other materials used in building and providing shelter. At

first, man probably used the pelts from animals he had killed for nourishment, to protect himself from the cold and rain. Perhaps by mere chance he discovered that he could pull fibers out of the animal pelts, twist them together into threads and, by interlacing a number of these threads, weave them into cloth. The production of textiles is in all probability one of the first trades that existed. Most of the natural fibers used for the manufacture of textiles in modern times have been employed in past ages.

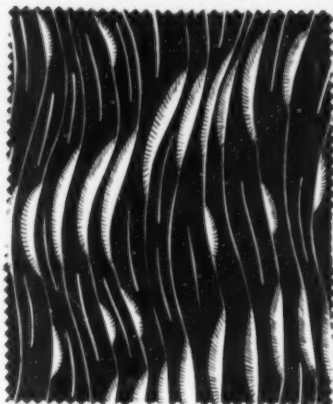
There is proof—fragments of designed fabrics have been found in the remains of the houses, lived in by the Swiss Lake Dwellers, a people that existed in times when the mammoth still roamed the forests of Central Europe.

Beautifully dyed and printed fabrics have been found at pre-Inca burial sites along the coast of Peru. Silk, the finest of all fabrics, has been cultivated in China since 2000 B.C. and is used today by most of our fine shops.

Style was unimportant at that time, but today style designing is taught and is one of the important phases of textile design. In designing a print for a dress, for example, the size and build of the woman or girl must dictate to the artist the type of design to be used. If the person wearing the garment is thin and tall, a large, colorful, and rather splashy design may be used. If, on the other hand, she is inclined to be stout and short, a small, tailored design, perhaps in not more than two colors, could be worn to give the body a slimmer line.

The more natural floral design is always in demand.

A broken vertical design for a sheer print.



Gone are the days when artists would sit at their drawing boards and just draw. With the accelerated tempo existing today, the market wants ideas and not just designs. Current and past events are an ever-popular theme and trend. Princess Elizabeth's wedding, the meeting of the United Nations at Lake Success, etc., to cite a few, stir the imagination.

Plays of the stage and screen also produce ideas for designs. "Annie Get Your Gun," for instance, inspired many an artist to create a printed picture of this play on silk. "Snow White and the Seven Dwarfs" was one, "Bambi" was another, which gave the inspiration for countless children's prints.

#### Initial Steps of Textile Design

Initial steps in textile design are created on tracing paper which, in the professional term, are called "roughs." Arrangement and composition comes next. When the roughs are approved, the designer then puts in the color. All designs and colors are planned six months in advance, that is, in January designs are created for late spring and summer, etc. Upon completion of the design, it is rushed to the screen cutter and from there to the printer. Anywhere from three to five weeks is necessary for the printed fabric to be processed and ready for the manufacturer, to be cut into garments.

#### Screen Printing

The most commonly and successfully used type of printing practiced today is silk screen printing. This printing is done by hand and requires care and skill. The screen is constructed of a fine silk or bolting cloth mounted on a

wooden frame. The hand process of placing the screen on top of the design to be printed is the next step. After doing this the artist traces the outline of the design with india ink directly on the silk. A different screen is used for each color. When the accurate tracing of the design is completed, the design is painted in with a water-soluble tusche. After the painting of the tusche, one side of the screen is completely covered with valspar varnish and allowed to dry, then a hose of water is turned on the screen which washes away the varnish from the part of the design painted with the tusche. As a precaution, another coat of varnish may be applied to the other side of the screen.

The fabric, before printing, must be processed or boiled off, in order to relieve it of any foreign matter. Then it is usually dyed white for printing and placed on the fifty to seventy-five yard long table, ready for the printer.

The printing itself is done by pouring onto the screen a small amount of dye which is wiped across the screen by the printer with a "squeegee." The squeegee is usually made of heavy rubber, similar to the windshield wipers used on automobiles, but approximately four times the size.

After the printing is completed, the fabric must then be allowed to dry. The next step is the steaming and washing of the fabric to cleanse it of any excess color which may have adhered to the cloth in the process of printing. This is followed by a delicate process of finishing the fabric. This application brings forth the lustre and natural beauty of the cloth.

Contrary to the belief that women make the best textile designers, a recent survey taken in the fabric market clearly indicated that men are leading the field.

## DESIGNING WITH PAPER

CAROL BURT, Art Supervisor  
Stoughton Schools, Stoughton, Wisconsin

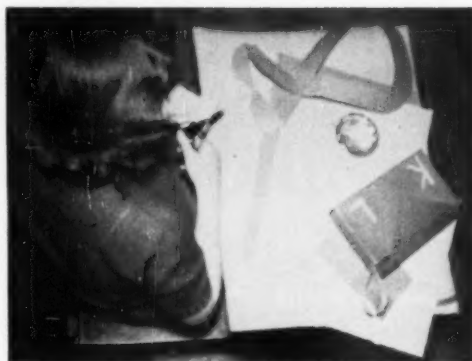
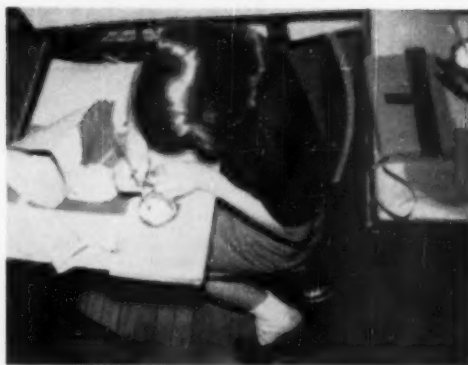
### Hats and Purses for the Girls

When our cameraman arrived, the girls had already sketched their ideas on newsprint, and were starting to transform them into actual form to fit themselves, in colored construction paper.

A peek over the shoulders of some of the girls will reveal how the paper accessories took shape with scissors, paste, and a lot of imagination. Upon closer inspection of the purses, they were found to contain paper lipsticks, compacts, combs, coin purses, and mirrors. Some even made paper money . . . in fabulous sums!

Because it would be quite difficult to make paper gloves that would actually fit on their hands, these were left in two-dimensional form and decorated either with paint or contrasting pieces of paper pasted on them. However, some girls were able to attach the gloves to their hands by means of strips of paper forming bands which fastened around their wrists.

When each little finishing detail was added to the accessory ensemble, each girl modeled her own hat, carrying the matching purse and gloves. A mirror was set up so that the girls could view their own hats before modeling them, to make sure they were on just right. The fashion show was a pleasing conclusion to the project—to boys who looked on, as well as to girls who modeled.

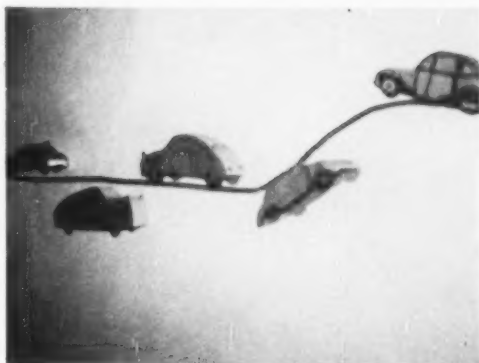


### For the Boys—Cars

"... Your model cars will be put on a superhighway going all the way around our room," said Miss Burt as she finished demonstrating how to make three-dimensional paper cars to the seventh grade boys. Boys just naturally like anything to do with cars, so it was no wonder that the model car project was received with much enthusiasm. Each boy could hardly wait to get his own ideas into form.

To get a few basic ideas about cars, the class could refer to photographs and pictures which they themselves had brought in for the bulletin board, but their own designs were to be as original as possible. Side, front, top, and back views were sketched and colors selected. Then a pattern of the side was cut and used to trace around on the heavy colored construction paper. When the two sides were cut, the top, back, and front of the car were formed by one single strip of paper, either the same color as the sides, or a contrasting color. This strip was folded about  $\frac{1}{4}$  inch on each side; then, in order to allow the strip to bend in the shape of the outline of the top of the car, the  $\frac{1}{4}$  inch fold was slashed at about  $\frac{1}{2}$  inch intervals. This strip was pasted to the two sides and the car was then complete, except for the painting of details: doors, windows, etc.; and also, some boys pasted on buttons, lights, etc.; every boy attached license plates on which were written the individual's name for identification.

The completed cars were tacked on the highway and the proud designers compared their models, finding every type of car from 8-cylinder "jobs" to "hot rods." In addition, a few boys who finished before the others, made signs such as "sharp curve," "hill," and others, to add interest to the superhighway.



# SEMI-ABSTRACT ART HELPS CLOTHING SALE

JESSIE TODD

Laboratory School, University of Chicago

The parents told the sixth graders that their posters had created the intense interest which made the clothing sale a huge success.

The girls made a semi-abstract pattern on a bulletin board. The blouse was a very rich paper with cellophane stripes of magenta, brilliant green, turquoise, gold, and royal blue. It was fascinating. The strings were beautiful sequins. This collar near the center was the edge of a gold paper doily. There were buttons with brilliants in them, and metallic cloth.

The letters were made of very shiny black paper. The paper behind the star was a brilliant magenta. The chain at the top was cut from silver paper. The entire design was very rich in color and very sparkly. The children were enthusiastic about fixing the bulletin board.



Each girl wanted to make a poster of her own to advertise the selling of costume jewelry at the Clothing Sale. Above, Judy is very carefully sewing on a dark background a piece of gold braid to look like a necklace. She has already pasted a piece of gold doily to look like another necklace. It is placed on the shiny black circle. She has used some of the cellophane striped paper for part of her design. Below is a pile of material. There are buttons which look like amethysts, rubies, and diamonds, pieces of paper, and metallic cloth and strings of sequins.



Jerry is planning pockets for her design. Those are "pearls" running diagonally down the skirt, and very pink buttons with magenta centers. The skirt is flaming magenta metallic paper. There is gold braid around the belt, gold paper doilies and black sequins around the neck. It was placed on a poster with words telling about jewelry to be sold at the Clothing Sale.

# THERE ARE BOYS IN THIS SIXTH GRADE CLASS. WHAT WERE THEY DOING WHILE THE GIRLS MADE COSTUME POSTERS?

They made triangles, circles, squares, and other shapes and put patterns on them that suggested boys' shirt material. David, at right, is printing "COME TO THE S.C.S." which means, "Spring Clothing Sale."

As Paul, below, prints his word "CLOTHING" on a triangular, pennant-shaped strip, he thinks about the white letters on the dark background and the arrangement with the white square and the plaid pieces. He is thinking in semi-abstract design.



In the center above, we see Louie with a giraffe in one hand. The parents are also selling toys at the Clothing Sale. Louie is making a poster giving this information. He is trying to decide where to place his orange giraffe. He, too, is thinking in semi-abstract design.

The children learned many things from this experience which was completed in an hour and a half.

They learned to make a poster that would attract attention.

The invented ways to make the words show enough to be read easily.

They learned how to make a semi-abstract design. Some, of course, were much better than others.

Having made a semi-abstract design they were more able to appreciate some of the excellent displays in the big store windows in Chicago.

Having tried to make an abstract design and seen other children making them, having looked more carefully at those in the stores, they will be able to make a better one the next time a poster is needed.



## ANOTHER LOOK

ESTHER deLEMONS MORTON

REVIEWING the pages of this issue and the natural divisions into which our "Home and Town" subjects fall, seems to emphasize more than ever the true values of Home and Community Art study in the school.

Children are beauty-conscious at a very early age. Pleasant surroundings give them security. Using creative ability in decorating and making useful home articles gives them pride and satisfaction that they can contribute to the home. Each one's place in the home becomes more secure through such participation, thus assuring them the satisfactory adjustment so necessary to their future well being.

With these values in mind the art teacher may become the key factor in establishing ever important home security for her students. There are few parents who will not appreciate the psychological, educational, and practical manifestations which can emerge from well directed efforts to integrate home appreciation with its most potent ally—art. The only negative factor may be apathy on the part of the parents unless some means is taken to explain the approach or to develop their cooperation in such activity. Exhibits, parent-teachers activities, children-parent programs, and even special bulletins to the home might encourage parental interest. The teacher might explain that Johnny is planning a house at school and if he is encouraged in his observations and suggested improvements of his own home this may further his interest in developing creative and practical ideas of his own.

Consciousness of their position in the family and home begins with most children between the ages of two and three years and the development of this first sense of order can be kept intact and cultivated through manipulative toys, creative mediums, and group activities with the home as the theme. Building of model houses and furnishings is

an engrossing activity for the grade student. For upper grade levels the study of design or the basic principles of good taste which add up to balanced line, form, and color will help to keep the student conscious of similar good order or balance in all aspects of home and community activities.

Portugal is our choice of a "Home and Town Art" country because its folk art reveals a simple and basic truth about the need of art to home and community. There is little machine industrialization here to fog the issue. Hand art and craft seems to be for fun and enjoyment as much as for security or industry. The sheer joy of decoration for pleasure to the eye, more than to the purse, is a feature the native artists of Portugal have in common with the innate desire of children to make something beautiful just to satisfy the creative urge.

By studying the culture of a country as old as Portugal whose economy is still dependent upon the handwork of its people, we discover that the inspiration behind its art forms are but "little, everyday things" and that it is these natural traits in design which preserve a people's true art heritage and hold understandable educational inspiration for young people.

### For the Classroom

One activity which might be derived from a study of Portugal is research and comparison of nautical designs, the ships and fish of other countries, too. These could lead up to integrated studies in geography, history, and design. The progress of ship design and characteristics of ancient barks which are still apparent in modern ship planning would be an educational lesson for teen-age boys. Model building and the history behind such ornamentation as the eyes on the prow of the early Phoenician boats and their influence in later cultures all weave an illuminating web from one historic period to another. The eye in design could certainly be the impetus for a creative design lesson without ever referring to an ancient ship. This could lead to the history and study of masks, uncovering old and interesting revelations.

Portugal's use of her natural forms in design and use of basic native material could inspire design and crafts research for all grade levels based upon each locality's industries, natural resources, agriculture, and ancient regional traditions. Just thinking up typical local motifs should start a class on the road to design creation. A "Modern Folk Art" activity where the object is to give students an intimate contact with natural design or handicraft development with local materials and close associations, is as meaningful and integrative a project as can be introduced into a school program. Here the student learns faster than any other way that art derived from domestic materials and local symbols can be the joyous outlet for creative and emotional expression while at the same time it can be the means of improving the appearance and creating a more favorable aspect for a whole community, individual house, room, or person.

Though we may not all be aware of it, each individual, home, school, and community has a destiny with the folk arts—without which we would contribute nothing to modern culture.

(Continued from page 260)

It is interesting to view the results of the children in a recreation art class. It seems that the informality and freedom give wide range to their imaginative powers. School is out and this is their free play period or recreation time and there are no restrictions to restrain them.

## A Dream House

(Continued from page 269)

The children tried to keep their doors closed as if to hide something. Then one day the secret was out. Right on the very top of the roof, there were eight tiny reindeer drawing a toy-laden sleigh and St. Nick himself was making for the chimney.

After the holidays were over, small groups of children who could work together or help each other were allowed to spend some time inside the house. Here they visited with friends or had their reading together. Sometimes there were meetings to plan something special.

Time fled on. Through their reading the children had learned about other kinds of houses; shelter for birds and animals; shelter for people of long ago in cliffs and caves; houses where it is hot; and houses where it is cold. They illustrated and sketched and painted these places.

As spring approached many signs of that welcome season came into evidence in the playhouse. Such house cleaning! There was much sweeping, brushing, and dusting! A bit of fresh paint here and there gave a "new look" to an otherwise worn spot. Petunias appeared in the window box. Clothes were hung out in the fresh spring air. A robin had built its nest on the roof and it looked as if there were some baby robins in it. Small green buds were unfolding into tender young leaves. It was time for growth. It was the Month of May!

What a full, busy, happy year this was! Full of pleasant experiences. Side by side with their "Three R's" the children learned to use art in their everyday living.

## (Continued from page 275)

At this point the second method takes over. With only a faint line vaguely reminding the child of his intentions, he is provided with paint and brushes and told to concentrate on the movement (possibly by freely moving his full arm from the shoulder joint in the interpretation) and balance of his symbols and thus create the picture he has in mind. While the number of colors is limited according to ability (establishing harmony and contrast is more difficult the more colors are involved) the selection must be open to the student and a free intermixing of colors must be made possible since form values depend as much on their color value and hue as on their size. Establishing major areas first and working out the details

(Continued on page 8-a)

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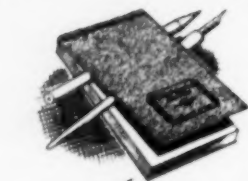
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(Continued from page 7-a)

afterwards, whereby colors of symbols may frequently be overpainted while the background remains more or less undisturbed, is of advantage in establishing a clean painting. Frequent stepping back and surveying of the growing design is essential for matching new form elements with existing ones. Often a complete change of impressions is beneficial and the child that is asked to leave his place and to observe others will come back to notice inconsistencies he has formerly overlooked in his own design. (Calling a child back to work is never necessary under such circumstances.)

When the paintings are done, they remain in the classroom as part of the environment. The students will see and discuss their compositions with each other and while testing the other's achievement will be better equipped to judge their own.

Having himself experienced the design structure that underlies Tirol woodcraft, the child will have eyes for its beauty and apprehend its educational message:

1. That design must be a structural part of the surface. That it must express the same movement, the same forming idea as the surface it decorates.
2. That subdivided surface space stresses consistency while background design brings distance and atmosphere between an object and its observer.
3. That the design idea—not the medium—is the major factor in a good design. That one with a forceful idea may find ways and means of expressing himself—may even give the expression of grace and delightful ease to a piece of wood!

## Home Planning

(Continued from page 271)

The shop teacher will no doubt be glad to supplement printed information on furniture woods and finish after which study period, styles could be looked up by the class. The simplest classifications are Eighteenth Century, Early American, and Modern.

Excellent experience is gained by finishing in class or at home an unfinished table or cupboard and by doing over a chair from a second-hand store.

Care must be taken to learn about the best in each price range of furniture from second-hand and unfinished to the most expensive modern. Too much unhappiness is caused by cheap imitations or over-spending. How much better to be happy with true quality and craftsmanship in a price range that does not mortgage an entire future. Plenty of illustrative material is necessary and trips to furniture sales centers will be helpful. Much fine free material can be obtained by checking ads in magazines. Final lists of furniture for various rooms should reflect intelligent thinking and interpretation of various needs and should name periods and wood finishes.

## Color

Color combinations and preferences could be reviewed now to determine colors for walls, floors, furniture, and accessories. If a person actually dislikes pink he can't enjoy eating breakfast in a pink kitchen. Sometimes a color scheme is planned in relation to a favorite painting. Since reproductions can be purchased for such nominal sums there is no longer any excuse for dull, drab, uninteresting pictures. Lists and sometimes illustrations of such reproductions are only a postcard away.

It is wise to acquaint students with wallpaper and paints as well as fabrics, as many fatal mistakes are made in their selection. A corner of the art room could easily be used for experimenting and practicing and help and advice sought from the home economics instructor, the shop teacher, and paint stores.

## Silver, Glass, China

A pleasant experience can be had in looking over patterns in silver, glass, and china—choosing those best suited to family tastes and needs.

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Glass may be chosen to blend with silver and china. Perhaps some students will choose to learn etching and painting glass.

American-made china is at last in fashion and can hold its own in design and craftsmanship with any imported product. There are many kinds of dinnerware—some expensive, some not. Choice should be influenced by room color and glass, silver, and furniture design. Functional modern pottery will not be at home with the Eighteenth Century. A trip to a pottery is fun and creates more respect for, and interest in, dishes of all kinds. Visits to stores will achieve authentic comparisons.

### Elevations

After the inside of the house has been finished it is time to consider the outside as a protective covering. Personal family likes should rule decisions to a great extent but there are often restrictions of zoning and terrain. The popular styles of architecture in the United States are modern, colonial, English, Spanish, and French. Some study of materials is advisable. Plenty of illustrative material can be found in magazines and newspapers.

An elevation is drawn to scale to correspond with the floor plan.

This type of study is dynamic as students may continue interest on into landscaping and community planning—and certainly worth-while if, as a result, people are happier living together.

School Arts, April 1951

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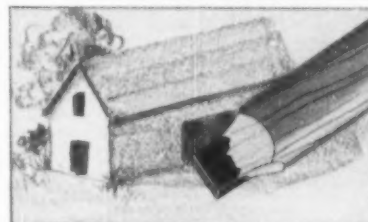
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(Continued from page 4-a)

**Denver Fire Clay Company** has recently issued a new list of items and prices to supplement their catalog. A feature of this list is its high quality brushes for china painting, porcelain, and for industrial decorating uses. They are made of the finest French Camel Hair, securely set in quills made of nylon which will not dissolve or decompose in any painting material.

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At the sales meeting the company announced new and aggressive promotions in the school field and for individual products such as Higgins Pen Cleaner and Higgins Vegetable Glue. The company also unveiled their new, modern and beautiful exhibit booth, which will display the Higgins line at the N. A. E. A. Convention in New York City next month.

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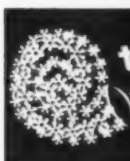


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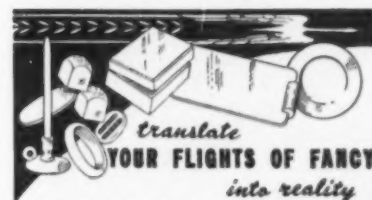
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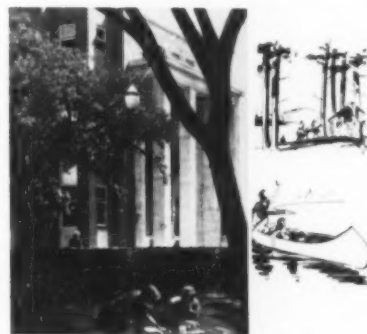
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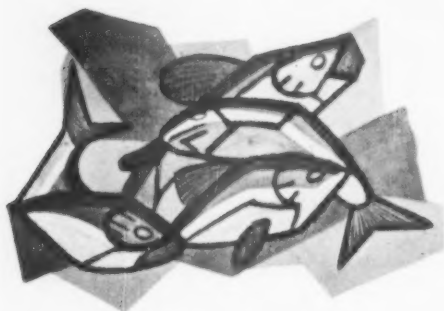


# USE PRANG TEMPERA

REG. U. S. PAT. OFF.

## ...for facile finger painting

Just mix Prang Powder Tempera with Prang Tempera Mixer for easy, quick colorful results. An ideal pas-time for both children and adults.



## ...for dynamic design

Precision-made Prang Liquid Tempera makes technically superior design projects easy to produce. Ideally adaptable to paper, cardboard, wood, wallboard and many other surfaces.

## ...for free expression

Uninhibited stimulation of self-expression is provided by versatile Prang Powder Tempera. Mixes instantly with water for brilliant color effects. A "must-medium" for every art and craft program.



## ...for professional posters

Poster artists like the live, vivid, smooth-flowing colors of Prang Liquid Tempera. Its velvety texture, balanced colors, mat finish, and other desirable features make it perfect for brush, airbrush or pen.

## ...and

## Now you can paint with LIGHT!

Now available, DAY-GLO PRANG TEMPERA, NEW *fluorescent* poster colors for vivid, glowing posters, sketches and displays.

Write Dept. SA-64 for descriptive literature and color cards on the above mediums.



# M A I N E



The **American Crayon** Company  
Sandusky, Ohio New York

